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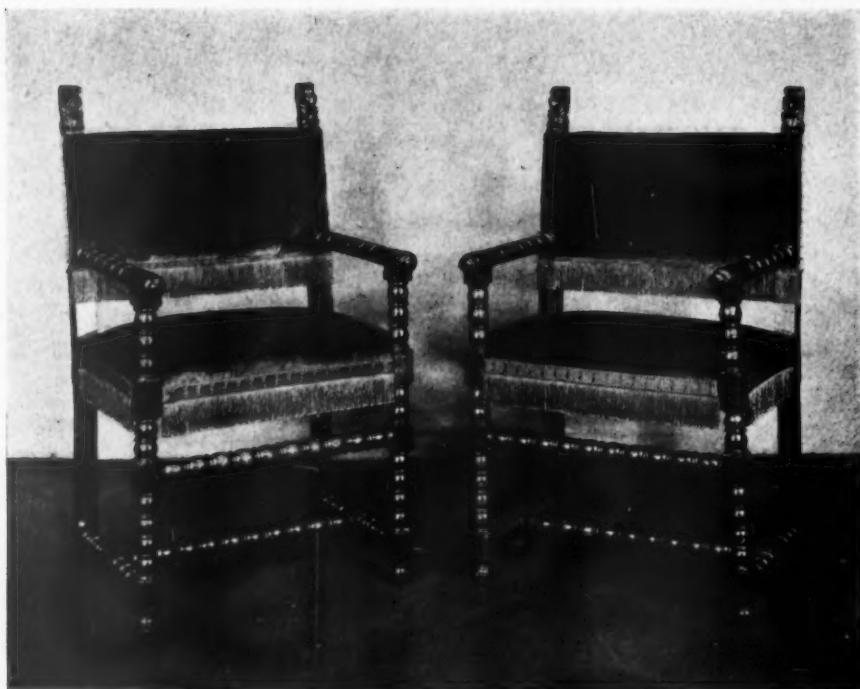
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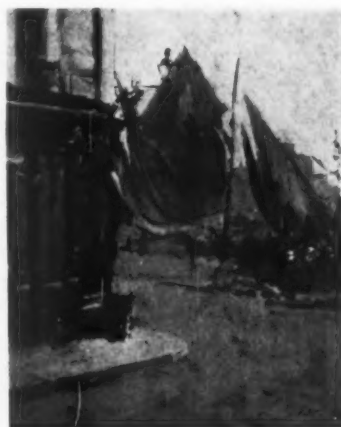
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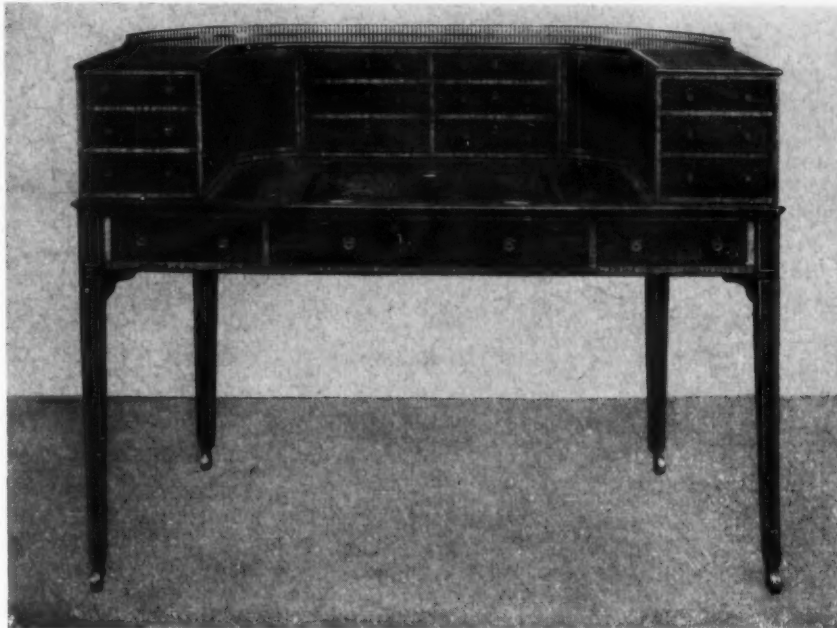
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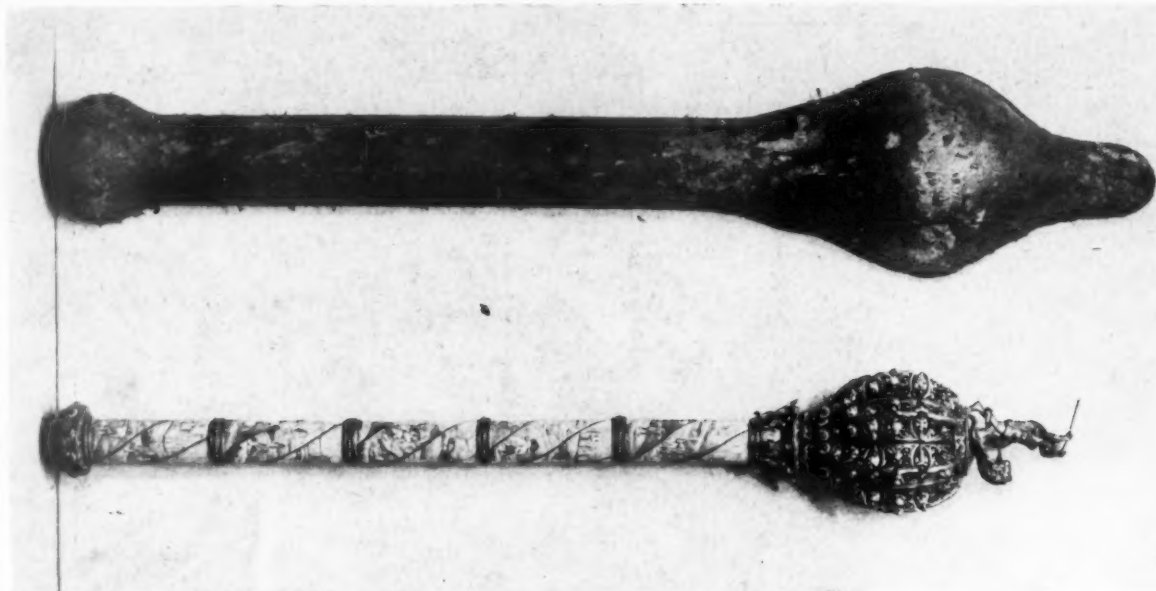
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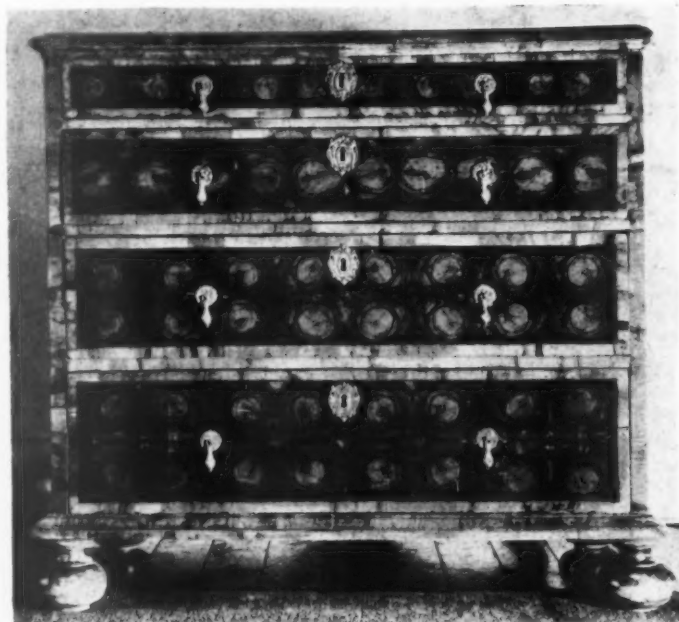
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CHINESE CERAMIC ART

DECORATION (I)

BY EDGAR E. BLUETT

THOMAS CARLYLE, analysing the origin of clothes and the purpose for which they were invented, found that the guiding impulse of our primeval forbears in this connection was—decoration. Considerations of warmth, personal comfort and so forth were, it seems, secondary to the impelling urge to decorate, and although this particular form of self-expression is probably a mark of the more barbaric elements in a civilized people, the important fact to note is that decoration as such was, perhaps, one of the earliest aesthetic impulses of man. Relating this fact to the subject-matter of these notes, we find that in the Yang

jars and food vessels of the pre-Han era this decoration took the form of patterns, regular or geometrical, impressed on the unbaked clay by coarsely woven matting, or cut on the body of the jar with knife or style.* During the Han period (200 B.C. to A.D. 220) both these methods were considerably advanced, though here the pottery ornamentation followed closely a bronze original or was, at any rate, clearly inspired by it. The band of raised ornament on the pottery jar illustrated (Fig. XX) represents a hunting scene, and is interrupted on each side by the modelling in relief of ring handles suspended from monster heads similar to those on the slightly earlier



Fig. XX. POTTERY WINE JAR, the shoulder with a band of design in low relief. Han Dynasty. Height 14½ inches.



Fig. XXI. BRONZE WINE JAR, with loose ring handles. Han Dynasty. Height 14½ inches.

Shao pottery of China's far-distant neolithic age there is ample evidence of this urge to decorate. Among these products of the prehistoric Kansu race there are numerous water jars, food vessels and mortuary urns, most of which exhibit painted designs of varied significance and interest.

But the decorative art of the ceramist of China proper, that is China of the historic age, begins with the pottery itself, for it seems that no sooner had the potter mastered the difficulties of fashioning the forms of his vessels than he commenced to ornament them. Among the earliest examples of pottery extant very few are found which do not exhibit some kind of decoration. In the

bronze jar next to it (Fig. XXI). The Han potters display little evidence of originality in decorative design, and for the most part appeared content to reproduce on their unglazed wares formal patterns taken from contemporary and earlier bronzes, though examples are occasionally seen with floral designs, almost arabesque in character, painted in dry pigment on vessels whose form suggests a Han origin. It is more likely, however, that such pieces belong to the succeeding and, from a ceramic standpoint, much more virile period of Wei.

*An example of the former of these types illustrated the first article of the present series in *APOLLO* of December, 1911.

For ingenuity and inventiveness in the methods employed to decorate his pots the Chinese craftsman stands alone. Broadly speaking, the several methods are comprised within the three following categories: (a) Designs carved or tooled in the clay; (b) moulded or impressed pattern; (c) painted design, but the subdivisions are numerous.

In the first category a marked development occurred during the T'ang period, when the potter painting in polychrome succeeded for the first time in producing clearly defined patterns in colour. This he did by means of channels cut in the clay, outlining the design and, at the same time, serving to prevent the variously tinted glazes from running into each other. During the succeeding period of Sung, decoration on the ivory-white Ting ware took the form of finely executed design, mostly floral, lightly incised in the paste before glazing, a technique occasionally applied to the celadons. The potter's art, as distinct from his craftsmanship, reached a high state of development during this period, and nothing finer in this kind of decoration has been produced since the days of Sung. Technique and skill in the use of the finely pointed style continued to advance, however, and when we reach the XVth century we find those marvels of ceramic achievement the t'ò t'ai (lit. "bodiless") bowls, thin as paper, translucent and resonant as a musical stone, yet bearing an incised design and sometimes an inscription—all executed while the vessel was in a semi-plastic state and before it was glazed or fired. It was by this means that the an hua or so-called "secret" patterns were sometimes produced. When the casual eye lights upon a saucer or dish decorated "an hua," it is, to all appearances, a plain and not very interesting object. Hold it up against the rays of the sun, bright daylight or a lamp, and a dragon or phoenix, a circlet of entwined flowers or cloud-scrolls appear, often beautifully drawn and always fascinating in delicacy of treatment (Fig. XXII). Similar progress marked the development of technique when decorative motifs were carved or moulded in relief.

Most of the Han impressed designs were realistic in character—the hunting scene round the jar in Fig. XX is typical—and nearly all the pottery vessels and figure models display a tendency to represent things as they appear to the eye. But in the Sung period the spirit of the times expressed itself through the artist with graving tool or soapstone mould in idealized flower and bird forms, some almost Impressionist in character, carved or moulded in the unfired clay. This type of decoration is

seen at its best in the ivory-white dishes and bowls from the factories of Ting-Chou in the province of Chih-li or in the olive-green celadons from Northern China.

Thanks to the skill, experimentation, and imaginative enterprise of their predecessors, the potters of the great Ming period (A.D. 1368–1643) were able to draw upon a rich store of knowledge in the art of ceramic decoration accumulated during centuries of painstaking effort. And, with the ending of Mongol domination and the recommencement of Imperial patronage to the arts, the potters were not slow to take advantage of this knowledge and to apply it as occasion required. Thus we find in this remarkable period a great surge in the impulse to decorate; an impulse which found expression in the lovely blue-and-white porcelain of the XVth century,

in the marvellously executed "secret" decoration already mentioned, in the rich and luxuriant san-tsai (three-colour) wares of "cloisonné" type, or in the vigorous colour work and bold draughtsmanship of the Chia Ching potters of the XVIth century.

During the earlier reigns of this period, notably that of Hsüan-Tê, painting in underglaze blue achieved for the potters of that day a measure of fame which is likely to endure for all time. The graceful forms of the vessels, the unerring draughtsmanship and the delicacy of the Hsüan-Tê blue, justify the encomiums of the XVIth-century connoisseurs, who declared that this was the time when Ming porcelain attained its highest excellence.

The handsome vases, jars and garden seats ornamented with boldly executed designs, outlined with fillets of clay luted on the body and filled in with coloured glazes, belong to another representative type originating during this famous reign. The barrel seat illustrated in Fig. XXIII belongs to this class—referred to above as "cloisonné" type. In this ware the ancient technique of the T'angs is revived. As in the prototype the pattern is outlined by incision in the paste, and the several colours thus contained within compartments or cloisons; but here we have an added pattern in high relief, while in some of the vases and more elaborately ornamented examples the design is outlined in fillets of clay overlaid and luted on the body before glazing and firing. The glaze colours usually employed for this ware are a fine turquoise-blue, a deep purplish blue, occasional touches of yellow, and a tint resembling the aubergine or fruit of the egg plant. Ku Ying-t'ai, writing in the "Po Wu Yao Lan" (circa 1621), refers eulogistically to this kind of porcelain, describing the brilliantly

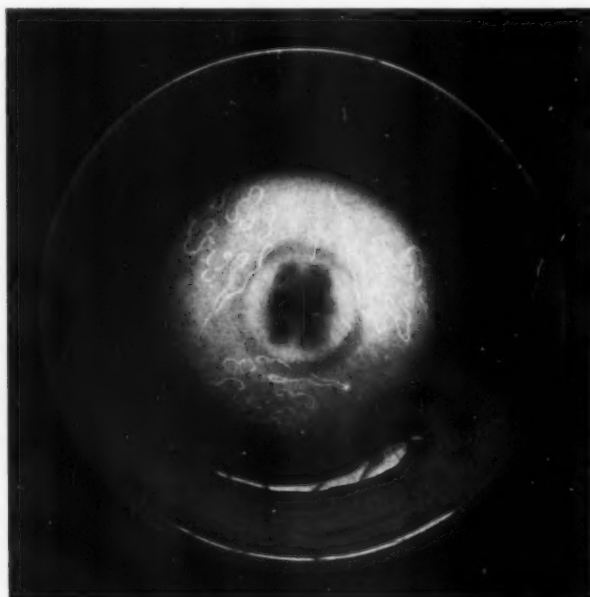


Fig. XXII. SHALLOW BOWL OF WHITE PORCELAIN, the "secret" design seen by transmitted light. Ming period. Diameter $7\frac{1}{2}$ inches.

glazed designs as "bright as cloud-pattern brocades."

But the three-colour porcelain which finds most favour among modern connoisseurs—probably by reason of the fact that specimens are generally smaller and more manageable for display in cabinet and vitrine—is that where the enamel colours green, yellow, and aubergine, with the occasional addition of touches of black, are simply applied direct on the unglazed clay or "biscuit." This technique seems to have originated late in the Ming period, and was brought to perfection during the reign of K'ang-hsi. To this class belong the finely modelled figures of Buddhist divinities, Taoist hsien or fairies, dogs of Fo—commonly known as Ch'i-lins—daintily ornamented objects for the writing table, sweetmeat sets, etc. The practice of applying enamels direct on to the biscuit appears to have been employed on the earliest examples of the several "families" of four- and five-coloured porcelain of this great ceramic period. It is perhaps opportune at this point to discuss briefly the nomenclature of the various classes of porcelain decorated in polychrome and to touch upon its origin and usage.

There is ample evidence to show that our Continental neighbours, especially the French, recognized the beauty and decorative value of Chinese porcelain long before it was seriously noticed in this country. Splendid ormolu mounts embellish if they do not beautify many celadon vessels imported into France during the XVIIIth century. The ware itself (celadon) takes its name from a character in a XVIth-century French play, and the distinguishing features of several of the monochrome porcelains are indicated in descriptive phrases such as *sang-de-bœuf*, *clair-de-lune*, *fleur-de-pêche*—all coined by French connoisseurs to designate the different types. Similarly, we owe to these same connoisseurs the classification into family groups of the four main types of enamelled porcelain. Thus we have the "famille noire," where the ground-work of the decoration is filled with black enamel the "famille jaune," with yellow ground, "famille verte," with green, and "famille rose," with pink ground. It should be noted, however, that the names of the latter two classes have been extended to cover all those enamelled porcelains where the predominating tint is either green or pink. In point of fact only a small number of specimens in these two categories have the ground filled with colour.

The term "enamelled decoration" is used to describe

the painting of patterns and designs in glazes compounded of soft silicates, coloured with different metallic oxides and fusible at a comparatively low temperature. These glazes or, as they are usually styled, enamels were painted on the previously fired colourless glaze of the vase or vessel, a felspathic glaze fusible at a very much higher temperature than that required to melt the superimposed enamels, and therefore unaffected by the furnace heat employed to fix the decoration.

It is probably true that in no other period in the whole history of the decorative art of the Chinese ceramist was the changing character of porcelain ornamentation more clearly marked than it was after the introduction of gold for the purpose of enamel colouring. The change took place somewhere in the second decade of the XVIIIth

century, right at the end of the long reign of K'ang-hsi (A.D. 1662-1722), when the appearance of the so-called "purple of Cassius" rendered the application of a rose-pink enamel possible.* The consequent alteration in character of decoration had the effect of sharply dividing these two families of porcelain, and the change coinciding, as it very nearly did, with the commencement of a new reign, considerably simplifies our age-grouping, inasmuch as we are able to place all genuine "famille verte" in the K'ang-hsi period, while all "famille rose" belong to the reigns of either Yung Cheng (1723-1736) or Ch'ien Lung (1736-1795).

This brief summary of the methods employed by the Chinese potter for the decoration of his wares makes no claim to be comprehensive, nor, indeed, can it be said to cover all the ground of a subject which, treated in detail, would occupy many chapters.

It will be found, however, that most of the known types are either mentioned or are variants, in technical essentials, of those described. Omission to notice one of the most important products of the reign of K'ang-hsi—the blue-and-white porcelain brought to technical perfection then may be excused on the ground that this particular porcelain has already been adequately dealt with in nearly every handbook on the subject; while, on the other hand, exceptionally rare examples—e.g., those whose decoration consists entirely of lace-like patterns pierced in the paste or those painted in underglaze copper-red—constitute too large a company to be treated in detail within the scope of the present article.



Fig. XXIII. BARREL-SHAPED GARDEN SEAT, with incised design and ornament in relief. Turquoise-blue, deep blue and yellow glazes. Ming period. Height 14 inches.

*See APOLLO, June, 1942, p. 130.

POLISH ART AND COSMOPOLITICS

BY HERBERT FURST

"AND Freedom shriek'd—as Kosciuszko fell," sang the *British* poet, Thomas Campbell. Freedom has had reason to shriek in the cause that was Kosciuszko's more than once; and Kosciuszko's alleged but unauthentic "*Finis Poloniae*" has been quite a number of times prematurely put to the records of her History. But there is a moral to this: Kosciuszko fell, it is true—but he got up again, from the horse that had been shot under him, and died peacefully twenty-three years later in his seventy-second year. It is the enemies of his nation who have so often tried to put *finis* to her history; yet the Poles still sing "Poland is not yet lost"—or words to that effect. At the moment Poland is once more only a name, an army and a government that has no people; just as way back in the XVIIth century it had a king, a people, but no Government. "*Rex regnat sed non gubernat*," as one of them said in what was, I believe, their Parliamentary language.

But if Poland is not yet lost, where is it? Is it a spirit? A gift of the soil, or of blood? Independent of geography?

These questions arose spontaneously in my mind on handling a handsome volume, beautifully illustrated and recently published, called "Polish Painting,"* by Henryk Gotlib—not a Polish name—with a preface by R. H. Wilenski—not of Polish nationality. And besides the many Polish *skis* and *wiczs* there occur amongst the Polish names a large number that are definitely not Polish. And then I realized that I did not even know *precisely* where Poland was or where it should be entitled to its *Lebensraum*. By way of a short cut to repairing my defective knowledge I had resort to a historical atlas and tried to find Poland on the map when Europe first began to have a separate history. Where were the Poles then? Namely, in A.D. 325.

Well, they apparently weren't anywhere when England was already England. The east of Europe is on my atlas almost a blank, vaguely marked *Slaves*. Five hundred years later, in 819, at the death of Charlemagne there is a wide stretch of country called *Wenedonia* or *Slavania* in the north of Europe, and mention of the *Behaimi*, the *Sorabi*; the *Wiltzi* and *Abodriti* within its western limits, adjoining *Saxonia*, *Austria* and the *Baiori*; the Saxons and the Austrians being in the wrong places, judging from where they are to-day, just as the Scots, who then were in Ireland; and the Picts, then in most of Scotland; and "*Britannia*," who had then a tiny corner of the Kingdom of the Franks. Only England was already England under English Kings. There is as yet, it seems, no Poland, though there is a *Sclavinia* along the Adriatic coast and down to the Gulf of Corinth. Turn we now to the Europe of the time of the Crusades (1189) and now there is a Kingdom of *Polonia*; there is even *Poznan* and *Gdansk*. Right inside what is now the West Roman Empire there is a *Slavinia*. The Irish are in Ireland now; the Scots in Scotland; the Welsh in *Gaulia*; *Britannia*'s name has disappeared from "*The Kingdom of Francia*"; *Austria* has moved towards

Vienna—but England is England still, and "*Londonia*" its capital. The Kingdom of *Polonia* has the "*Pruzzians*" on its northern shoulder; but Berlin is not yet on the map!. It was then, it seems, a little *Wendish* fishing village named *Kölln*. *Polonia* did not reach much beyond the *Vistula* on her eastern flank and not much beyond the *Oder* in the west.

We have here neither the time nor the space to follow the political games of "*General Post*" and "*Beggar my Neighbour*" century by century, so we turn to the time of the beginning of the Reformation, 1519, and find Poland stretching from *Poznan*—or some miles beyond, to the *Crimea* and from the borders of *Courland* to the frontiers of the *Ottoman Empire*. *Gdansk* is still *Gdansk* but already in a corridor, between "*Old Wendish*," now *German*, *Pommerania* and the "*Pruzzians*," now *Teutonized* and *Christianized* by the *Teutonic Knights*. The political games go on, and so in 1789 Poland has lost *Gdansk* and a good deal more; but her frontiers now include *Courland* and she has been pressed back to the *Dnieper* on her eastern frontier, whilst her southern frontier ends at *Cracow* and the north bank of the *Dniester*. The *West Roman Empire*, *Holy* and of *German Nationality*, is now a threadbare thing of shreds and patches, each with its own national loyalty and patriotism. *England*, *Scotland* and *Ireland* continue undisturbed as before. Twenty-one years later, in 1810, the *Holy Empire* has disappeared. *Gdansk* is *Danzig*, Poland has shrunk to the *Duchy of Warsaw*. Five years on—in 1815—there is no Poland, its kind neighbours having otherwise disposed of her. One hundred odd years later Poland is once more on the map, two of her disposers, *Austria* and *Prussia* as well as the late *Holy Empire*'s other territories having themselves been otherwise disposed of. *Gdansk* is once again *Gdansk* to the Poles, though to the Germans she is *Danzig* and to herself *Free*—more or less and in very much the same draughty corridor she occupied in 1189. In the present war Germany wrote *finis* to Poland's and many other countries' history. *England* is still *England* and with the *United Nations* is getting the ink eraser ready. "Poland is not yet lost."

All this is political, it will be said, and has nothing to do with Art or with the supposedly unquenchable *National Spirit*. Had then, one might ask, *Charlemagne*'s great *political* conversion of millions of *Heathens* (by methods which have since become popular in Germany in an anti-Christian cause) had no influence on Art? Has the political expulsion of the *Greeks* from *Constantinople* not had an influence on Art and on much more? And have all these happenings in politics had no influence on the national spirit, have they not involved numberless changing in allegiances and loyalties, and even sequences of an unexpected nature as when a Pole becomes, as *Joseph Conrad*, an English writer and adds to the laurels of *English literature*?

Deprived of their country, owing to its geographical position and the consequent politics of its neighbours, the Poles became willy-nilly cosmopolitans in all cultural respects. This word cosmopolitan has acquired a bad

* London: Minerva Publishing Company (through Faber & Faber) 25s. net.

reputation, quite wrongly; because unless politics are as they are now in course of becoming cosmopolitics, unless politicians become cosmopoliticians and men and women everywhere feel themselves good citizens of the world, whatever else they are also, civilization is doomed. That is clear. The alternative *Weltanschauung*, or cosmic theory, is the National Spirit turned to poison and spells the ruin of civilization. Yet there is such a thing which we call the national spirit, but which in fact is something more because it includes also the individual spirit. It is an ecological force directed by individual descent *plus* environment and not by the accidental place of birth or a nebulous theory of blood or still less of race. There are Kelts in Galicia, Galatia and in Gaul, as the names show, as well as in Ireland and in Scotland; can the influence of this race be traced in their national spirit? There are Slaves from the Weser in Germany to Petropavlosk in Kamschatka, and there is the British Commonwealth—is it a NATIONAL spirit that holds them together or is this spirit something else, something greater?

To answer this question and at the same time to give an ideal example of the cosmopolitan citizen may I beg to be forgiven for adducing the case of a "Polish" genius—François Frederic Chopin.

I quote what follows from Scholes' Oxford Companion of Music. Chopin was born in 1809 at Zelazowa Wola, about thirty miles from Warsaw. He was *half Polish* and *half French* by residence also, spending about half his life in Warsaw and half in Paris. "Strong sympathies with the country of his birth in the darkest period of her oppression [this was, of course, written before the present war] moved him often to proud and defiant musical utterance and the grace of the country of his partial origin and of his adoption also constantly made itself felt." His teacher for piano was one Zwiny, a *Bohemian*; for teacher of composition he had Elsner, a *Silesian*. He loved the peasantry for their music and he loved men and women of higher stations for the stimulus of their thought and for the pleasure of cultured companionship. In Paris Georges Sand became his intimate companion. He was a friend of the *Hungarian* Liszt and of the *Italian* Bellini. His nocturnes were closely modelled on those of the *Irishman* Field. The revolution that was to lead to the second Empire drove him from Paris to London, and to Manchester, Glasgow and Edinburgh. A sick man, he rushed back hysterically to Paris. A generous *Scottish* friend sent him a thousand pounds. One of his sisters hastened from Poland to care for him; Countess Potocka sang to him on his deathbed. He died kissing the hand of his favourite pupil, Gutmann, a *German* [? Jew]. He was buried in *Père la Chaise*. "As they lowered him into his last resting place," says Scholes, "there was opened the silver box of Polish earth given him nearly twenty years before on the day he left Poland never to return, and at the words 'earth to earth' it was sprinkled on his coffin."

I know no finer example, no better pattern for the citizen of the future than Chopin, in whom the individual spirit was fanned into burning flame by national and cosmopolitan contacts. It is the *two influences together* which made Chopin what he was. By fiction of the law he was of Polish nationality only because he was born in 1810. Five years later he would have been officially a Russian subject. Scholes, writing when he did, speaks of Poland in its darkest period. The period we live in is

infinitely darker: who knows to-day how many budding geniuses may have been exterminated? Poland's loss? Is not the whole world the loser, including even the "nation" that has destroyed them?

The author of "Polish Painting" is at pains to stress the *national* as part of his subject and almost apologizes for the fact that "From the numerous influences to which Polish art has been exposed throughout the centuries there has not yet grown a school of painting which can be said to have itself exercised an influence on the creative work of other nations or to have made of Poland at any period a centre of world art." But how could that be expected? It is not the fault of any lack in the Polish national spirit. Civilization is not a matter of nationality, centres of world art are not nations but cities: Thebes, Nineveh, Athens, Rome, Byzantium, Venice, Florence, Rome again; but the cities in Italy by no means represent the national spirit of Italy, which even to-day differs in north and south; nor is Paris identical with France. Centres of art happen where nations meet.

If Poland has not, as the author laments, at any period been a centre of world art, she cannot be blamed for this unless and until she becomes a world centre or at least produces a city along a main road of civilization; a centripetal force to curb the centrifugality of the race.

Even so, Poland has not done so badly. I was going to lead off by reference to literature, quoting the only name, I regret, with which I am familiar, and that is the author of *Quo Vadis*, Henryk Sienkiewicz; but I find he was of *Lithuanian* stock, and that stock, though related to the Poles, has a language which cannot be considered a Slav language, whilst the stock is *Old Prussian*! So whose precise national spirit does Sienkiewicz express? Leaving then music and literature out, and merely noting in passing that the world-famous Copernicus was a Pole of the name of Koppernigk and born in Torun (or was he a German born in Thorn?), that there is at least one Polish name which everyone who has the slightest acquaintance with the history of Art knows, namely, Daniel Chodowiecki, born in Gdansk (or was he a German born in Danzig?). But who has ever—outside Poland—heard of a Polish sculptor, Wit Stwos, as the author of "Polish Painting" calls him? No one, for his name was Veit Stoss and he was a German artist, one of the glories of Nuremberg as well as of Cracow. After all, one should give the Devil his due. So also he seeks to fasten much of the blame for the failure of Polish painters on "the evil spirit of Munich"; but that won't do, because at that time no one was forced to go to Munich; who went, went of his own free will, and we ourselves only just escaped having one of that school, Cornelius, invited to this country—as an adviser. The fault is often, *pace* Shakespeare, not in us underlings but in the spirit of the times, for it was not only Peter von Cornelius who had "the misfortune to use the plastic arts to express literary and ethical ideas," not by a long way, and—if it is indeed a misfortune. The real misfortune is that those who have such ideas cannot generally *paint*. What puzzles one is when one of such artists, Jan Matejko, a Polish pupil of the Munich school *can* paint, as is evidenced even in the black-and-white illustrations of this book, and can paint *extraordinarily* well and then collapses, as he does in such

(continued on page 140)

EARLY ENGLISH PORCELAIN—DR. F. SEVERNE MACKENNA'S COLLECTION

BY MRS. WILLOUGHBY HODGSON, F.R.S.A.

THE outstanding feature of this interesting collection is that it concentrates mainly on early wares, especially those of Bow, Chelsea, Plymouth and Bristol. It contains, of course, much blue and white, some of considerable interest, but is mainly representative of polychrome decoration. Here we have an example of what can be attained by the collector of moderate means who is blessed with a sound knowledge of ceramic art, knows what is best and has a retentive visual memory.

Bow. In the section devoted to Bow is a scale-blue plate with reserves of exotic birds painted by that artist in Giles's studio who loved to depict them in a state of extreme agitation. This specimen bears the very rare combination of a blue square mark and the anchor and dagger in gold, and is of the 1758-1760 period. A circular inkpot painted in the Kakiyemon style with quails is an unusual specimen from this factory. The quails are depicted without eyes and in this connection it will be recalled that the late Mr. Drane used to assert that two artists painted these birds, basing his deduction on the observation that some of the birds were depicted blind while some had eyes. Two rare examples of the early Muses are Urania and Polyhymnia. The latter appears in Fig. I, and is represented wearing an anxious expression, seated by a marble obelisk with military trophies at her feet. In her left hand she holds a laurel wreath intended as a tribute to a deserving warrior. The colouring of this figure is pleasing and includes pink and yellow. An unusual feature is that the word "Polimnie" is scratched in the paste under the glaze at the back of the obelisk. The potting is extremely heavy and both pieces belong to the earliest period, c. 1750. In Fig. III will be seen a sauce-boat moulded with festoons of uncoloured flowers, the handle formed as a dragon. This extremely rare pattern was no doubt taken from a silver model and is a very early specimen. It is interesting to note that an identical base of this moulding was unearthed by Mr. Toppin on the site of the Bow works. Armorial Bow is distinctly rare and it seems probable that the fashion in this country for such decoration, copied from the Chinese, had its beginnings at Bow. There are two plates in this collection, one hexagonal, the other hexagonal, with central coats of arms surrounded by flowers and diaper in Chinese *famille verte* colouring which show this form of decoration at its best. Also in Fig. III is a very interesting cup and saucer decorated in the rare manganese transfer, sprinkled over with *vignettes* taken from an early XVIIIth-century French coloured print "Le Bouquet," by Ravenet. Another exceptionally early piece shown in Fig. III is a teapot decorated with a design of Chinese figures outlined in transfer and painted over in transparent enamels. In



Fig. I. BOW. FIGURE OF POLYHYMNIA from a set of Muses. Marked Polimnie on back of obelisk. Earliest period, c. 1750. H. 7 ins.



Fig. II. BOW. PAIR OF FIGURES, Flowers and Fruit. H. 10 ins. No mark. c. 1760-70

Fig. II will be seen a pair of fine figures ten inches high, representing "Flowers and Fruit," which are among the later wares of this factory and are of an unusual pattern, particularly in the matter of the attributes. One detail of design employed at Bow and one not found on any other frit-paste English porcelain is the heart-shaped termination of the handle, and this characteristic is well represented.

Chelsea. Attention has been concentrated mainly on the earliest productions of the Chelsea factory, little sympathy being felt with the more ornate output of the Gold Anchor Period. Amongst the Triangle Period specimens are three Bee and Goat jugs, one being in colours and all marked; two tall fluted water-cups with applied spiral sprays of the flowering tea plant, one cup being white and the other decorated in colours. Of cups in this pattern only one is known to bear a mark, namely, the trident and crown. Another rare and interesting cup of this period is a tall leaf-moulded specimen painted in brilliant enamels with the earliest English version of the Korean "Tyger" pattern. It is unmarked and is moulded at the base, inside the foot-rim, with a flower. Other specimens of the Triangle Period, all marked, are four crayfish salts and a tall moulded coffee pot. In the Raised Anchor group a pair of tall fluted water-cups are painted in *famille rose* style and are of unusual interest in that marked specimens of this shape are exceptionally rare and have not been recorded except in an article by their owner in *APOLLO*, July, 1942. They are shown in Fig. IV. A very dainty and delightfully modelled figure of a little Chinese is a good example of marked red anchor figures produced at Chelsea during the 1750-1755 period. Some large and handsome pieces were also made at this time, and are well represented in the collection in a series of dishes and plates taken either from silver originals or copied from Meissen

EARLY ENGLISH PORCELAIN

models. Of the latter a fine example is seen in a large oval dish moulded with a basket and scroll border with reserves painted by O'Neal with figures and buildings, the *cavetto* ornamented with bouquets of flowers in natural colours. It bears a minute red anchor. A unique large lobed tureen, cover and stand decorated in "Old Japan" Imari pattern, sometimes called "Brocaded," is one of the outstanding treasures, no other tureen of this description being recorded. The stand is twelve inches



Fig. III. BOW. TEAPOT, decorated in black transfer with polychrome washes. Heart termination to handle. No mark. c. 1755
CUP AND SAUCER, transfer printed in manganese with scenes taken from "Le Bouquet." No mark. 1755-56
SAUCEBOAT, moulded and uncoloured. No mark. c. 1750



Fig. IV. CHELSEA. PAIR OF TALL FLUTED WATER-CUPS marked with raised anchor and decorated in *famille rose* style. Sexagonal teapot with decoration showing the same influence. c. 1750-53

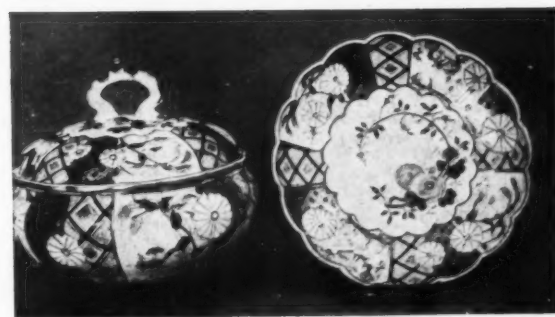


Fig. V. CHELSEA. LARGE LOBED TUREEN, COVER AND STAND, decorated with "Old Japan" Imari pattern. Smaller pieces of this pattern bear a blue anchor. No mark. D. of stand, 12 ins. c. 1756

in diameter. It is seen in Fig. V. Large pieces of this pattern were apparently never marked, though a pair of smaller plates in the collection are marked with the rare *small* blue anchor. The blue anchor is generally found drawn with a wide bow, but the small anchor is the earlier, these pieces being of the 1756 period. Of

specimens marked with the gold anchor there are a number of representative pieces in the shape of vases and domestic ware. Particularly charming are the little two-handled cups forming a set of four, decorated in brilliant mazarine blue ground with bouquets in rich chased gold by Jenks. Also very worthy of mention is a delightful little scent flagon in the form of a seated female figure complete with French motto.

Longton Hall. A large, somewhat crude and heavy mug with moulded sides and broad blue border at the top is a very typical piece of the earliest period at this factory. Another equally early specimen is a leaf sauceboat and stand, the boat marked with a cursive B and painted inside with insects of extreme crudity. These two early specimens form an interesting foil to another piece from the same cabinet, shown in Fig VI. This is a fine oval basket with pierced sides, the exterior moulded with a design of strawberries on a wicker ground and having the inside ornamented with a blue border and sprays of flowers on the sides and a group of beautifully painted exotic birds at the bottom, obviously the work of the artist who painted other less well-executed specimens in the collection. This large dish, both in potting and ornament, is technically far above the average generally allowed to this factory. A pair of leaf-shaped dishes with strawberry-leaf moulding have the addition of pansy flowers in the moulded pattern, an uncommon touch, the design also including painted groups of flowers in natural colours. Also in the Longton Hall cabinet is a figure of a seated girl with a basket of grapes on her knee which is identical with an example in the Victoria and Albert Handbook "Analysed Specimens," and with a specimen formerly in the Wallace Elliot collection. This figure is very attractively coloured, including a very unusual shade of blue on the bodice. It bears no mark.

Plymouth. The specimen of the bust of George II of Plymouth paste, possibly the actual one which belonged to Dr. Cookworthy and which was seen by Lady Charlotte Schreiber, was described in APOLLO,



Fig. VI. LONGTON HALL. PIERCED OVAL BASKET, moulded on exterior with wicker work and strawberry plants; decorated inside with blue border, flowers and birds. The border is outlined with gilding. No mark. L. 9 ins. c. 1760



Fig. VII. PLYMOUTH. LARGE DEEP OVAL DISH, moulded border outlined in lake. Central bouquet and insects in natural colours. No mark. L. 12.3 ins. c. 1768-70

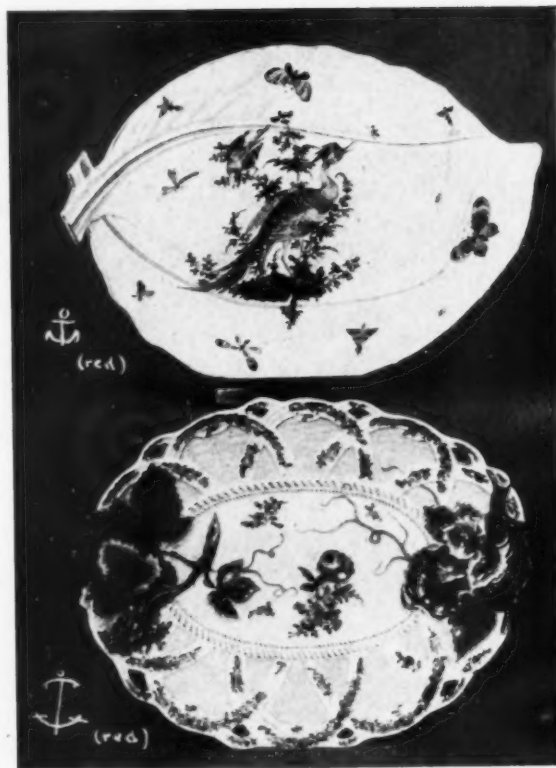


Fig. IX. WORCESTER. TWO LARGE DISHES bearing the rare red anchor mark. The lower dish has a yellow ground and is an exact copy in every way of a Chelsea original. L. 13 ins. and 11.9 ins. c. 1770.

Below :

Fig. VIII. BRISTOL. EXAMPLES OF THREE TYPES OF DECORATION



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May, 1942. Nine other examples are known, but this is the only one recorded as having a mark, a large 3 being incised on the pedestal. A pair of white shell salts have the mark To impressed on the base and are examples of Thibaud's work at Plymouth after he left Bow, shell salts having been a speciality of his at both factories. A pair of long-tailed pheasants, also in white, standing on tree-trunks, are precious possessions. They are perfect and unmarked, only two other uncoloured pairs being recorded. In Fig. VII is seen a very unusual specimen of Plymouth porcelain. It is a large deep oval dish vertically fluted and elaborately moulded in scroll and feather pattern with four scallop shells disposed at regular intervals, the moulding being outlined in lake. A central spray of flowers in natural colours and three butterflies ornament the interior. It is unmarked.

Bristol. In addition to portions of the Leinster Service (*vide* APOLLO, September, 1942) the collection contains a cup and saucer of Sir Robert Smyth's Service, the decoration of both services being identical except in the matter of the central initials. A cup and saucer moulded with pine-cone pattern, sometimes called by Horace Walpole "quilted," is painted with wreaths of flowers depending from a red line and came from the Edkins and Trapnell collections. They were exhibited by Mr. Edkins at the Burlington Fine Arts Club in 1873. A pair of white figures, "Summer" and "Autumn," belong to the set of Classical Seasons, presumably modelled by Bacon on instructions from Champion. An outstanding specimen of Bristol porcelain seen in Fig. VIII is a large straight-sided mug, a very uncommon shape in mugs of the period. It is painted with bouquets in natural colours, has a recessed base and is marked X 6, in blue. The wreathing is particularly marked in the paste and the specimen is in every respect typical of the factory. The covered cup and stand and the chocolate pot in the same illustration are each perfect examples of different styles of decoration at the Bristol factory. Also amongst the specimens in the Bristol cabinet is a very dainty and lovely little plaque modelled by Thomas Briand with a basket of flowers and fruit on a pale heliotrope background which would give a *cachet* to any collection. It was created by an artist of unusual virtuosity and taste, is in mint condition and is contained in its original ebonized frame. Many specimens of Bristol porcelain in this collection have been illustrated in the Trapnell Catalogue, Binns' "First Century" and other books, and include a saucer bearing a decorator's number higher than any previously recorded, i.e., 26 accompanied by a cross.

Redcliff Backs (Frit-paste Bristol). Included in the collection are a number of rare and interesting examples from this small factory, amongst them a pair of fine



Fig. X. REDCLIFF BACKS. (FRIT-PASTE BRISTOL.) ROCOCO SAUCEBOAT painted with cranes. No mark. H. 4.7 ins. L. 7.2 ins. c. 1750-52

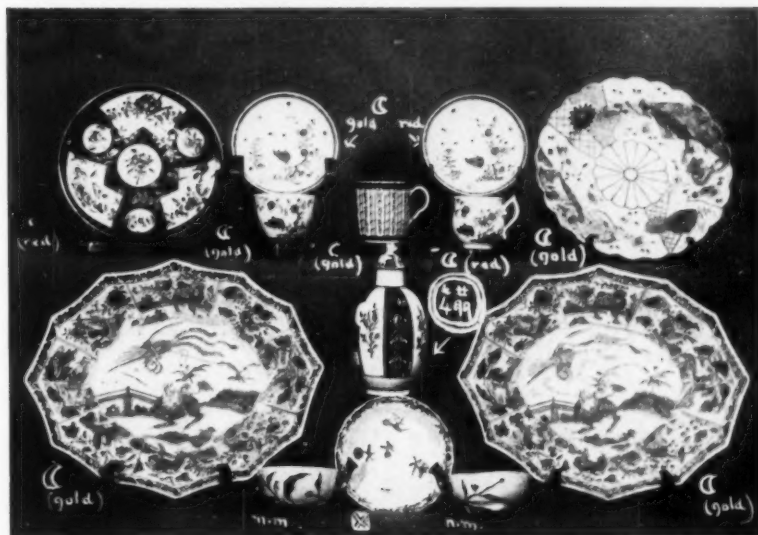


Fig. XI. WORCESTER. GROUP OF SPECIMENS with rare marks or of unusual type

sauceboats with flanged edges and loop handles, moulded from a silver model, painted in *famille verte* style with cranes and flowers. Fig. X shows a rare and very interesting piece. It is a sauceboat of silver shape and rococo influence also painted with cranes. The surface glaze has a texture like orange peel, strongly resembling salt glazing and giving to the piece an unusual and rather charming appearance. Other examples from this factory are a tall baluster-shaped vase and a curious fluted bowl with straight, sloping sides, marked with a scratch cross. These pieces also are painted with flowers and insects in *famille verte* taste and colours, and it would seem that the artists at this early factory took a lively interest in Chinese forms of decoration.

Worcester. Amongst specimens of early Worcester porcelain are two examples bearing the exceedingly rare red anchor mark. One is an oval dessert dish with yellow ground and moulded basket edge, the centre painted with flowers in colour. The second is a large leaf-shaped dish

ornamented in Chelsea taste with a group of exotic birds. Both dishes are seen in Fig. IX. A cup and saucer painted with quails bears the very rare red crescent mark, and a saucer-shaped dish with powder-blue ground and fan-shaped reserves painted with flowers is marked with a minute red crescent. Examples with this mark are extremely rare. Possibly this piece came from Mr. Drane's collection and it seems likely that only one service so marked was made (*vide* "How to Identify Old China," p. 124, by the present writer). The collection includes several examples marked with the rare gold crescent both open and closed, among them a magnificent pair of shaped dishes from the so-called Bishop Sumner Service, beautifully potted and in mint condition. Representative specimens bearing these rare marks are seen in Fig. XI. Amongst coloured grounds apple-green and yellow are well represented, the former notably by a fine shaped mug and by a plate from the Marchioness of Huntly's Service. Painting from the brush of James Giles himself is believed to be represented in a dessert plate with a border of large pink scale enclosing groups of flowers and fruit. It is unmarked. Another variety of scale in the rare lake and light green colouring is seen on an exquisite cup and saucer with beautifully painted flowers and fruits, marked with the Meissen crossed swords. A square-marked tall ovoid vase and cover is decorated with elaborately gilt blue bands alternating with panels of foliage and birds in the Chinese taste. Very rare are the pair of cups of peach shape with handles formed like stalks. The basket-moulded exteriors are ornamented by applied flowers and leaves in natural colours. Inside is a border in Chinese taste. The cups are not marked but their provenance is proved by the fact that one is accompanied by its saucer which bears the square mark. They are seen in Fig. XI. The remaining object in this illustration, a teapoy, is unusual and interesting. It has bands of various diapers in blue, and flower-sprays in green. The somewhat unfinished appearance is accounted for by the fact that it has originally had a certain amount of gilding, which has now almost entirely gone. It bears the mark which is often supposed to be found exclusively on the "fan" pattern. In studying the cabinets which contain the Worcester portion of the collection one cannot avoid observing that they contain the majority of the patterns employed at the factory during the Wall period and that practically no mark, whatever its rarity, is unrepresented.

FRONT COVER PLATE

THE SURRENDER OF BREDA

ON June 5, 1625, the fortress of Breda surrendered under its Governor, Justin of Nassau, to the Spanish High Commander, the Italian Marquess Spinola, after a siege that had lasted ten months. Thus ended another episode in the long and bitter struggle of the Netherlands with Spain.

Some ten years later, King Philip IV of Spain employed one Jusepe Leonardo, a now little-known artist, to commemorate this Surrender in a painting forming part of a series of decorations for his palace of Buen Retiro. Leonardo acquitted himself of the task as one would expect a court painter to do; that is to say, he represented the victor seated on horseback in the pride of his victory

and the vanquished, humbled, on his knees offering the symbols of his defeat to the conqueror. The picture is forgotten.

At about the same time Velazquez, too, painted the same subject. He created a masterpiece for all time. For this it would be usual to offer only one reason: Velazquez was a master and Jusepe Leonardo was not. That, of course, is true, but it is insufficient, because it does not explain why it is *the* masterpiece in Velazquez's own *œuvre*, within which it stands out as a truly remarkable exception.

Velazquez's pre-eminent quality—apart from his technique—is the imperturbable objectivity of his vision; he recorded, for the most part, only what he had before his eyes and with a kind of incorruptible truthfulness. He was not an academic artist, he did not *improve* upon nature; and, however great the temptation was for others, he never flattered even the most exalted of his sitters. Obediently, as behoves a servant of the court, he painted, time and time again, portraits of his master, the King, the Queen, the princes, the princesses, the courtiers, but he painted them as they were, not as they might have liked to be, with the possible exception of the young boy Dom Balthasar Carlos, whom he depicted on a galloping horse—rather, one feels, in order to please the boy than to flatter a prince—and the equestrian portrait of Count-Duke Olivarez as a "Conquering Hero." Here one imagines Velazquez deviated from the strict truth prompted by his good nature and sense of humour—the Count-Duke never won a battle—rather than the more sordid motive of flattery.

In the "Surrender of Breda" Velazquez had a great opportunity to flatter a really victorious general and to please his royal master with a glorification of Spanish arms. Velazquez was not present at the Surrender. He had to reconstruct the scene; but he was a friend of the Marquess, in whose company he had some years before travelled to Italy. He knew, therefore, that Spinola was not the kind of man to act as Leonardo had represented him. So we see, in this picture, the victor, having dismounted in courtesy to his defeated opponent, stepping forward as the Dutch general advances, bowing, to make his formal surrender. Not only that, but the victor lays his hand on the shoulder of the vanquished to show his sympathy with a brave and gallant foe. And this is not merely the artist's way of displaying his admiration for his friend the Marquess, it is in accordance with historical facts; the Spanish conceded the Dutch garrison all military honours.

In the "Surrender of Breda" Velazquez built his composition—and it is a piece of pictorial architecture, carefully considered in *all* its aspects and based as much on nature as on his acquaintance with Italian art—around his inmost convictions. Here, if one may be pardoned the hackneyed play of words, here we are allowed to see deeply into his heart as well as into his art—and of no other painting of his is this quite so true. And for this reason one may add it is perhaps the greatest historical picture in the world. H. F.

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SOME ENGLISH INFLUENCES ON JAN VAN EYCK. With special reference to the Arnolfini Portrait

BY HELEN ROSENAU, Ph.D., Dr.Phil.

ENGLISH influences on Continental art are a theme which has only recently met with due consideration. It is indeed true to say that English motives have spread into unexpected regions and have inspired great Continental works of art, the Arnolfini Portrait by Jan van Eyck reproduced in *APOLLO* for January 1941, page 18, being a case in point.

Panofsky in a penetrating analysis has drawn attention to the iconographic type of the portrait, pointing out that the ceremony of the linking of hands by a goddess as a token of marriage is shown on numerous tombstones, representing the "dextrarum junctio." From this type the Arnolfini Portrait, according to Panofsky, can be derived.

It is true that the classical, especially the late Roman, manner of the marriage ritual survived into the Middle Ages, and certain ceremonies—the linking of hands, the giving of a ring, the holding of a crown—are part of the accepted tradition. But at the same time these gestures somewhat altered in meaning, since the medieval attitude

times is characteristic of the woman's social position. At the same time, the teaching of the Christian Church upheld the importance of each individual soul, regardless of sex, and declared chastity as more valuable than marriage. Between the pre-Roman Germanic and the Roman traditions a fight takes place during the Middle Ages, the Church upholding in most respects, although with the exception of the divorce law, the Roman point of view. It is against this legal and social background that the Arnolfini Portrait has to be understood.

The typical medieval iconography of the marriage scene is characterized by the separation of husband and wife, who kneel or stand on the right and left of God and the Saints, or are both shown isolated and in the gesture of praying on their joint tombstones. The well-known groups in the Cathedral of Naumburg, where husbands and wives are not only shown separate, but even contrasted in temperament, are representative of this attitude. The rare examples of the scene of marriage proper usually show the placing of the nuptial ring by the husband. This scene is described, for example, in Abraham's marriage in the Queen Mary Psalter. The ring can be fixed either on the left or the right hand of the bride, the fixing on the left belonging to the classical tradition. The substitution of the right hand for it is apposite, since in the medieval "language of gesture" the right was the significant one, being used for the taking of vows, for commands and other ceremonies, the left forming in most cases the mere accompaniment to the gesture.

The main scene in which the "dextrarum junctio" survived on the Continent during the Middle Ages, was the union of Adam and Eve by God Himself, the artists being apparently conscious of the fact that no rings were available in Paradise. Thus the linking of hands is seen on a porch of Freiburg im Breisgau Cathedral and in the same scene by Jean Fouquet. It does also occur on rare occasions in traditional settings, as in Fouquet's "Sposalizio" or his marriage of Charles le Bel.

In the Arnolfini Portrait the right hand of the bride is placed in the left of the husband, a fact which Panofsky attributes purely to artistic considerations. These certainly are of importance for the composition. Nevertheless, it is true, as Panofsky himself points out, that the picture is full of symbolism and allusions; thus it is more likely to find a definite meaning in the gesture and not to assume that it originated from mere considerations of form. Such a meaning is indeed apparent in the linking of the right and left hands. "Dexteram dare in manum alicujus" leaves open into which hand the right should be placed. In a scene reproduced by Amira (Fig. I) and belonging to a XIVth-century manuscript of the "Sachsenspiegel" the lord sitting in judgment thus receives the right hand of an advocate into his left hand, his own right being lifted in a commanding gesture. The manuscript is of especial historical importance, since it is not so much an æsthetic as a legal document. This fact



Fig. I. LEGAL SCENE AFTER AMIRA, showing the gesture of linking hands

towards marriage was more patriarchal than the one of the late Roman Republic and the Imperial period. The "dextrarum junctio" represented on Roman tombstones belongs to a comparatively late period in which women enjoyed considerable freedom. It symbolizes marriage as an agreement between two free partners, without the wife transferring herself under the power at the hands, literally the "manus," of her husband.

Contrastingly, in medieval law and custom the power of the husband over his wife was clearly expressed. She had to follow his instructions in all matters and, since she belonged to her husband's family and marriage with rare exceptions was indissoluble, the simple redress open to the Roman wife—return to her father's house and an application for divorce—did not exist for her. That the right to bodily chastisement belonged to the husband, was used by him, and from this period survived into later



Fig. II. TYPICAL CONTRAST from Roman Sarcophagus
Courtesy "Burlington Magazine"



Fig. III. REVIVAL OF ROMAN TYPE, adaptation of the classical form
SPOSALIZIO. RAPHAEL

verba de præsenti" belong to the characteristic features of the marriage ceremony. Once Arnolfini lowers his right hand which is already directed towards his bride and grasps hers, the scene will be changed from one of acceptance to one of "handfasting" as a token of marriage. The intimacy of the ceremony is thus enhanced and the legal side of the marriage ceremony relegated to the background. It is the anticipation of action, rather than the action, which commands attention.

Another hidden example of a reference to the legal sphere in the Arnolfini Portrait can be traced. The conspicuous sandals in the left foreground of the painting may be explained by the ancient custom of the husband

implying that the actions represented are no mere chance inventions, but illustrations of legal character. But even in narrative illustrations similar gestures may be found, as in a marriage scene of the Queen Mary Psalter, in which Isaac grasps Rebecca's right hand with his left in a dramatic movement.

By way of a contrast typical of the Renaissance, Perugino's and Raphael's paintings of the "Sposalizio" are no doubt iconographically derived from the classical Roman tradition of the "dextrarum junctio" (Figs. II and III). The posture of the couple is true to type, the main difference being that, in accordance with the popular medieval tradition, the High Priest takes the place of the goddess and the handfasting has been changed to the fixing of the ring. It can thus be seen how the Roman type was revived, the "Renaissance" meaning an adaptation of form without interfering with the traditional content of the scene, which included numerous attendants as well as the disappointed suitors.

The right hand of Arnolfini is raised not so much in a gesture of prayer, as Panofsky thinks, but of speaking, a point which is worth noting, since the "sponsalia per

placing his foot on that of the bride as a symbol of his authority, a custom which was later altered to the bride being presented with a pair of shoes or sandals.

Having cleared up these minor points the main problem still remains unsolved, namely to what the source of Jan van Eyck's inspiration may be traced. There is only one European country in which the "handfasting" as representative of marriage has found a frequent artistic expression in relation not only to religious or legal scenes but to specified contemporary couples: this country is England.

There exists in this country a group of effigies, sculptures and brasses, which possess the features so characteristic of the Arnolfini Portrait: the erect posture and the isolation of the couple, the linking of hands, and the symmetry of the composition. These English works are numerous and form a consecutive series from the middle of the XIVth to the first half of the XVth century, so that they are contemporary with the art of Jan van Eyck. It is worth noting that, although the type was popular in England, continental parallels are extremely rare. One example in Batalha, the tomb of John I of Portugal and his wife, Queen Philippa, daughter of John of Gaunt, who died before her husband in 1415, is clearly due to English influence, a fact which is also apparent in the series of exploits of the Duke recorded on the sides. Another example, according to C. Enlart, exists in Limoges, and is equally ascribed by him to an English inspiration. But should even further specimens of this type become known it would nevertheless not alter the fact that a marked difference exists between its customary appearance in England and its sporadic occurrence on the Continent. No other relationship between the Roman and the English monuments appears than the gesture of hand-clasping as such. The connection is rather in the legal and social spheres, whereas the artistic form seems an independent creation connected only indirectly, through the subject matter, with classical models. The popularity of the "dextrarum junctio" scene in England may be explained by the practical outlook of the British people, who appreciated the legal importance of the act in a manner akin to the Romans. At the same time the lack of the more exaggerated concepts of chivalry and a certain sobriety of spirit, not unfamiliar from Chaucer's works, points to a valuation of family life as later taught



Fig. IV. ENGLISH TYPE POSTURE, reminiscent of Arnolfini Portrait, from Crossley's "English Church Monuments"
Courtesy, Batsfords

ENGLISH INFLUENCES ON JAN VAN EYCK

and recommended by the Puritans.

An excellent example of the XIVth century English type is the brass of Sir Eduard Cerne, who died in 1393, and his wife, Elyne, in Draycot Cerne, Wiltshire (Fig. IV). It shows in a manner popular during the second half of the XIVth and early XVth century a couple linking their right hands. Not only is the solemn posture of the figures reminiscent of the Arnolfini Portrait, but the way Elyne raises one hand is not dissimilar to the gesture of Arnolfini's bride. But even more striking is the resemblance between the raised hand of Arnolfini and the equivalent gesture of Sir Eduard Cerne. Similar also are the proportions of the figures, the wife being slightly smaller than the husband. The main difference, the reversal of right and left in the two works, is more apparent than real, since the type also recurs in the opposite sense. The sculptural effigies showing the hand-fasting as a symbol of marriage are less similar to the Arnolfini Portrait than the Cerne monument, but even they are not without resemblance in their elaborate treatment of detail. Thus the fashionable caul or netted cap of Arnolfini's bride, Jeanne de Cename, is seen on the wife of Sir Thomas Arderne in Elford, who died in 1391, and on Ralph Green's wife in Lowick, a statue forming part of the monument dated by a contract of 1419. That the linking of hands on monuments was popular in England is corroborated by this contract, in which the posture was exactly specified. The same is true of a contract for the effigies of Richard II and his wife, Anne of Bohemia, dated about 1395, which imposes the same condition of joining the right hands of the "counterfeits." Thus the scene of "hand-fasting" was not due to a "romantic suggestion" but appeared as the proper way of impressing on the onlooker the legal and social importance of marriage. How popular this subject remained is well illustrated by the Combe monument in Stratford on Avon, dated about 1649, and showing bride and groom holding hands. Here at last the romantic attitude is introduced by way of the skull, which forms the attribute of the deceased bride.

Without giving the suggestion an undue importance, the present writer is inclined to think that a brass of the Cerne type is a more probable model for the Arnolfini Portrait than a work in the round, since the material comes nearer to a pictorial effect and allows of a linear concentration on details which is precluded in sculpture. The main difference between Jan van Eyck's work and its English prototypes may be described briefly by saying that the former examples belong to a feudal and courtly society, whereas the Arnolfini Portrait describes the atmosphere of the rising middle class and their prosperous background. Another contrast is that whereas the English examples symbolize the timeless character of concluded marriage, the Arnolfini Portrait catches a passing moment and its significance.

One further question arises. Are we to assume that Jan saw an English work abroad or that on one of his secret missions for his master, Philip the Good, he was sent to England? The latter alternative is more likely, for two reasons. The first is that relations between Burgundy and England were more or less friendly well into the XVth century, so that the date of the Arnolfini Portrait, 1434, falls within this period. But the other and more important reason may be found

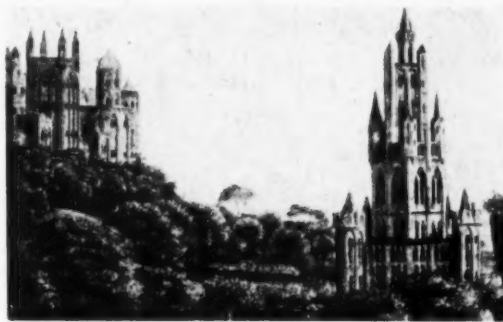


Fig. V. SHOWING ENGLISH ARCHITECTURAL INFLUENCE. Detail from Jan van Eyck's Altar of Gand. Reminiscent of Ely and Ilminster in Figs. VI and VII

in the fact of further English influences on Jan's work. It was Weale who first drew attention to Jan's stay in England at least once on his way to Portugal in 1428-29, and to English motives in his paintings. Unfortunately, the only specific example he quotes, Old St. Paul's London, is unknown to us with regard to architectural details, and the general resemblance is too vague to make a definite statement possible. Grisebach has equally pointed to English architectural influences, stressing particularly the Early English features of certain of Jan's backgrounds. In the altar of Gand there is a tower developed from a presumably octagonal base and flanked by smaller turrets, which, to the present writer, is reminiscent of the tower over the crossing at Ely Cathedral, especially when it is borne in mind that Ely originally possessed a central spire crowning the building



Fig. VI. ELY CATHEDRAL TOWER flanked by Small Turrets. Compared with right tower in Fig. V.

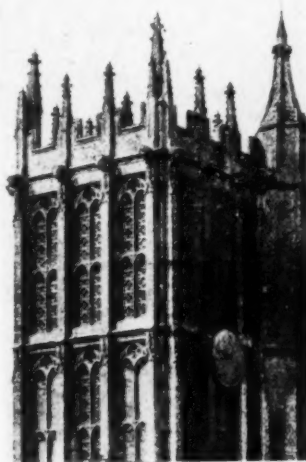


Fig. VII. ILMINSTER. Compared with left tower of Fig. V.

(Figs. V and VI). Perhaps even more typically English appears the tower on the left of the same panel, which is spireless and shows a flat ending adorned by four pinnacles, a feature typical of Somerset and East Anglian architecture (Fig. VII). It is true that a few such towers also occur in Belgium, Ste Gudule in Brussels being a well-known case in point. But this arrangement is by no means typical. In the case of Ste Gudule especially it should not be forgotten that this façade with double towers was intended for crowning spires, in the same manner as the incomplete French examples of the same type. Contrastingly, England developed a type of church with several or only with one spireless tower as a specific feature.

Furthermore, the flat shape of the chancels, in which the Bruges, the Dresden and the Petersburg Madonnas are seated, may well be inspired by the square ends of English church architecture, the main difference being that in English Gothic the arches are pointed, whereas Jan favours the semi-circular shape. A comparison with the typically French Gothic found in the drawing in the Robinson Collection, London, or the Madonna in Berlin, both derived from Jan's art, illustrates the difference in the artist's sources.

These statements are not meant to imply that Jan copied any particular English work, but suggest that he was influenced and inspired by English art, transposing it into his own personal style. When topographical correctness was his aim, as in the picture of the "Three Marys at the Sepulchre" in the Cook Collection in Richmond, Jan depicted the "Mosque of Omar," the Dome of the Rock in Jerusalem in the centre of the background. The reason for this motive lies in the fact of the mosque occupying the site of the Jewish Temple. It was considered its equivalent during the Middle Ages. Jan's procedure in recording the most significant building in a realistic manner has been misunderstood, when a topographically exact rendering of the secular buildings of the city was looked for. These were of secondary importance to a painting possessing a religious purpose. The Jewish Temple as the symbol of the religion which Christ was regarded as fulfilling is thus appositely treated in a more elaborate and realistic manner. A glance at a photograph of the actual site of the Dome of the Rock and at Jan's painting (Figs. VIII and IX) reveals striking similarities, not only in general outlay but also in the main features and the details of the two buildings concerned. A comparison with Fouquet's representations of the Jewish Temple tends to clarify the realistic elements in Jan's art. Here the Temple is shown as a late Gothic building, although including the traditional winding pillars "Jachin and Boaz."

By way of contrast Perugino's and Raphael's paintings of the "Sposalizio," the first probably executed about 1504, the second certainly completed at this date (Fig. III), mark a process of idealization which transformed the traditional central building into a classical round temple, reminiscent of Bramante's "Tempietto" in S. Pietro in Montorio in Rome. The formal side of art is here considered more important than any realistic or traditional considerations. The main protagonists in the "Marriage of the Virgin," although shown in their legendary context, were therefore equally modelled on the pagan "dextrarum junctio."

This similarity between the classical and the works of the Renaissance tend to clarify the contrasting historic

Top
Fig. VIII. ACTUAL
SITE OF THE
DOME OF THE
ROCK, JERU-
SALEM

Below
Fig. IX. DETAIL
OF THE DOME
OF THE ROCK.
From Jan van Eyck's
"Three Marys at the
Sepulchre," for com-
parison with Fig.
VIII.



situation of the Arnolfini Portrait. While summing up the tradition of the Middle Ages a new element was added, the grasp of the significance of the transitory gesture. This element anticipates the idea of the "fruitful moment" of a later age, as explained in Lessing's "Laokoon," a concept which Simmel has further analysed with regard to the past in Rembrandt's work. Indeed, widely differing though Rembrandt's artistic modes of expression and the style of his period were when compared with those of Jan van Eyck, there nevertheless exists a similarity between the Arnolfini Portrait and the "Jewish Bride": in both cases the intimate relationship of an isolated couple is represented. Rembrandt's summing up of life in a transient moment seems nearer to the Arnolfini Portrait than many works of Jan's contemporaries and immediate followers.

I wish to express my gratitude to Professor T. S. R. Boase and Sir Kenneth Clark for helpful suggestions, to Dr. Karl Mannheim for advice on sociological methods and to Sir Montague Burton and Mrs. R. D. Sieff for their interest in my research work.

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OLD ENGLISH WINEGLASSES

BY G. BERNARD HUGHES

ONE of the most fascinating aspects of glass collecting is the possibility of indicating by means of specimens the development of a particular form of glass and for discovering the underlying reasons for that development. Thus the evolution of English wineglasses can be traced from the day when Ravenscroft discovered lead crystal in 1675 at his glasshouse in the Savoy.

But England's earliest maker of these delicate things was a Venetian named Jacob Verzellini, who worked in Crutched Friars during Elizabethan times. Three of his glasses are still in existence: one at Windsor Castle, the other two in the British Museum, carefully preserved as very precious evidence of that early glass-making period.

Later, the Duke of Buckingham established a furnace at Greenwich, and in 1673 Evelyn records in his diary, "Thence to the Italian house at Greenwich, where glass was blown in a finer metal than that of Murano, at Venice"; and twelve years later he notes, "His Majesty's health being drunk in a flint-glass of a yard long."

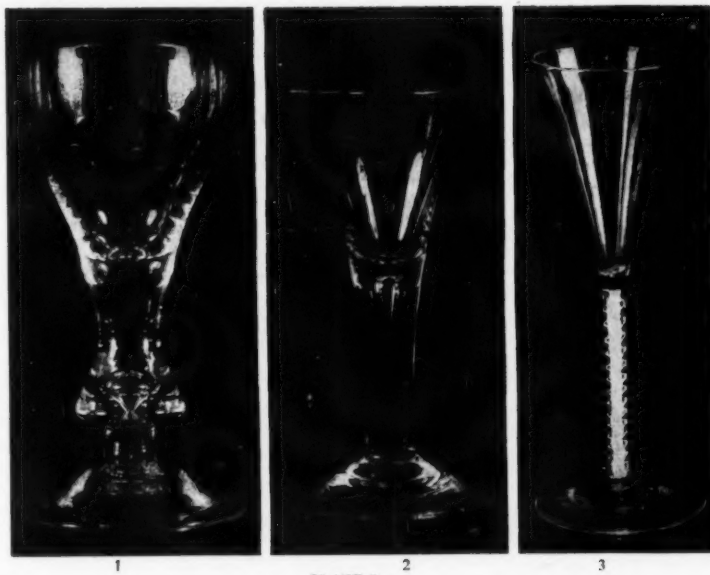
Wineglasses are divided into two classes—thin, delicate ones for the home, and coarse heavy ones for taverns. In these glasses a gradual change in the shape of the bowl is to be noted, but the changes in the stems form the best division of the period.

While it is not possible to attribute dates with absolute accuracy, stems may be roughly classified into five groups. First came the simple baluster stem derived from Venice and resembling in shape the uprights of terrace balustrades, the broad part usually being next to the bowl. From 1680 until about 1718 these bulbous baluster stems were short and the metal heavy. Their only decorative feature was the tear, sometimes singly at the bottom of the heavy bowl, sometimes grouped. Tears in baluster stems are usually short and fat.

A tendency for stems to grow longer in proportion to their bowls began with the accession of George the First in 1714, the natural consequence being that the baluster gradually became lighter and more refined in appearance, eventually evolving into a series of one, two, three, or four knobs by 1745, when the influence of the Glass Excise spelled its doom. Finally, the baluster became an almost straight stem with a slight wave about half-way up.

Drawn or plain stems, made by pulling down the base of the bowl, belong to the period between 1700 and 1745, although plain drawn stems were a feature of common glasses throughout the XVIIIth century.

Long, thin tear drops (sometimes no more than a vertical thread of air) were used as a decorative element



1. Uncommon type of baluster-stemmed wineglass with domed and folded foot (1710). 2. Drawn tear wineglass; stem and bowl drawn in one piece; folded foot (1720). 3. Wineglass with slender funnel-shaped bowl; stem contains mixed twist spiral (1770).

in drawn stems until 1740, but they were made without tears as early as 1720. The ribbed or incised twist, common until about 1735, was not made in England before 1714. This twist consists of a series of spiral grooves on the outer surface of the stem, made by drawing out and twisting a partially fluted stem.

The drawn stem was the first English stem to be made with internal twisted decoration. The air spiral, 1730 to 1760, was the earliest, originating from the increasing use of the thin, vertical tear. To the glass trade of the period these were known as "wormed-glasses." Plain air spirals with drawn bowls were made until 1745.

Early air spirals were imperfect, sometimes consisting merely of two attenuated vertical tears closely spiralled about each other. When perfection was reached simple twists only were used, elaborate twists not being fashionable until about 1750. The twists were made in long rods, cut to the desired length after making. Air spirals are sometimes known as silver or mercury spirals because of the clear, refractive quality of the threads.

Opaque cotton-white and coloured enamel spiral stems belong to the years between 1750 and 1780. They have much the same character as the air twists, except that the spiral itself is opaque. Cotton-white and coloured spirals were never mixed in one stem until after 1760, and the white did not precede the coloured as is generally supposed. Several colours—green, blue, lavender, yellow and red—decorated the stems of glasses, sometimes singly and sometimes mixed, at other times alternating with cotton-white.

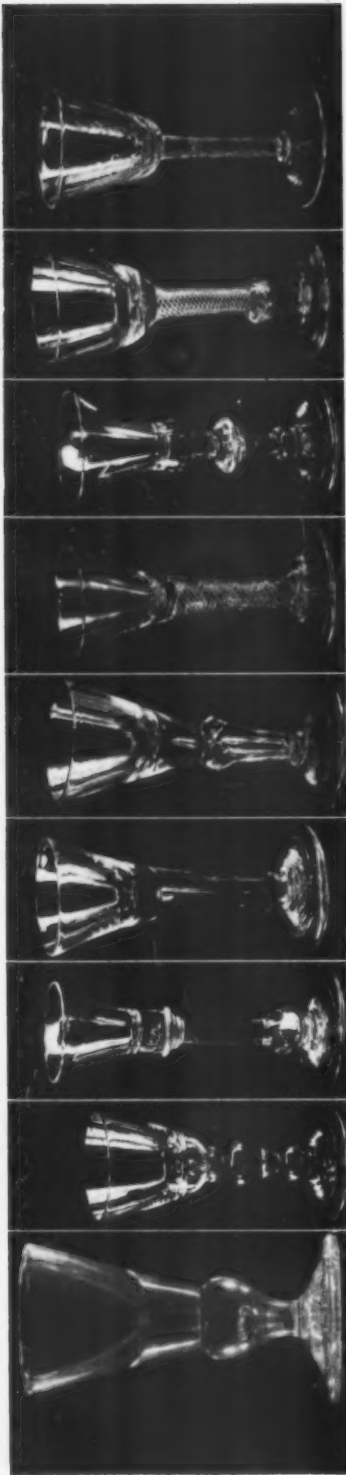


PLATE II
4. Heavy tavern wineglass; straight-sided funnel-shaped bowl; simple baluster stem containing short, fat tear (1690). 5. Baluster stem of heavy dark metal; folded foot (1700). 6. Baluster stem; collar knop at base of bell-shaped bowl; folded foot (1715). 7. Drawn tear wineglass; stem and bowl drawn in one piece; folded foot (1720). 8. Baluster stem; knoped foot (1730). 9. Drawn bowl showing very early air-twist stem; containing bubbles; domed and folded foot (1730). 10. Baluster stem; straight-sided bowl; air-twist stem terminating in knop (1720). 11. Straight-sided bowl; air-twist stem (1730). 12. Pressed straight-sided bowl; incised twist stem (1730).

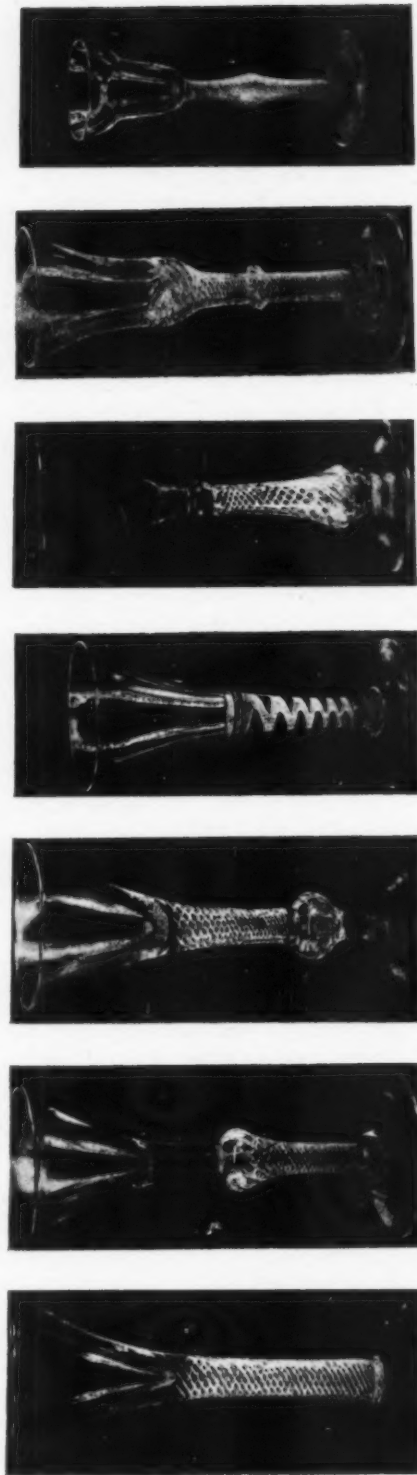


PLATE III
13. Drawn air-twist (1735). 14. Drawn bowl; lower half of stem air-twist, surmounted by a knop (1740). 15. Drawn bowl; upper half of stem air-twist, terminating in knop containing bubbles (1740). 16. Drawn bowl; silver-twist stem (1740). 17. Jacobite drawn bowl; stem white opaque twist, knopped at the base (1745). 18. Waisted bell-shaped bowl; air-twist stem; cable collar; dome foot (1750). 19. Double oggee bowl; air-twist stem (1750).

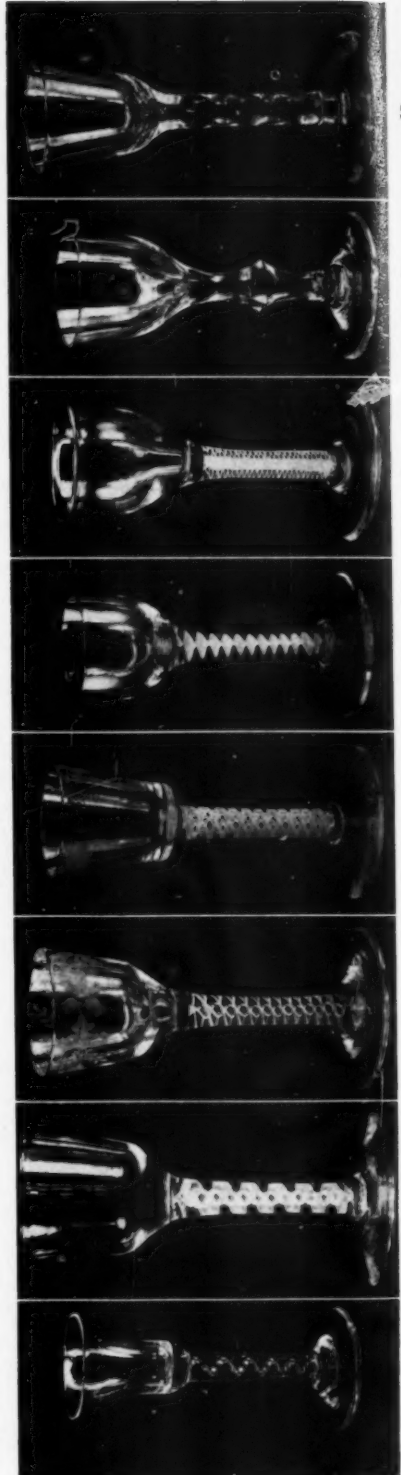


PLATE IV
20. Bell-waisted bowl; silver-twist stem (1750). 21. Oggee bowl; opaque white twist stem (1755). 22. Oggee bowl; opaque white twist stem (1755). 23. Bucket-shaped bowl; white opaque twist stem (1760). 24. Double bowl; white opaque twist stem (1760). 25. Double bowl; faceted and knoped stem (1760). 26. Oggee bowl; faceted and knoped stem (1760). 27. Oggee bowl; faceted stem (1760). 28. Double bowl; faceted stem (1760).

The faceted stem was made from 1750, and cut stems from 1780 until about 1820, when they were superseded by thin stems.

Drinking glass bowls, whether intended for wine, ale, beer, cordials or cider, were made in several standard shapes, and these, taken in conjunction with the stems, help to date a wineglass. They were either drawn with the stem from one lump of glass or made separately and welded to the stem. The earliest bowls were funnel-shaped with straight, slanting sides. This shape held the field until about 1713. At first these bowls were very long in proportion to the stem, but as the century advanced they grew shorter and the stems longer. At first they were welded upon a simple baluster stem, then they appeared with plain stems and finally with air-twisted stems.

This type of bowl, which vanished with the call for engraving on wineglasses, was superseded by straight-sided and simple ogee bowls, which were used until the early XIXth century. Bowls with straight, vertical sides were made throughout the XVIIIth century, and are therefore found upon every type of stem. A few lipped and double ogee bowls were made, but they were nothing more than a half-hearted attempt to defy fashion.

The feet of old English wineglasses are varied, and give some indication of period. In its first stage the foot was domed and its outer edge folded back on itself for a quarter of an inch, and there was a rough pontil-mark on the underside. The fold was to give additional strength, and the dome lifted the rough pontil-mark and prevented it from scratching the table. Folded feet were rarely found after 1746, when the plain foot became the rule. Domed feet are seldom symmetrical, as they were made by hand. Frequently they have radial ribs, but not before the XVIIIth century, and seldom after 1740.

The spreading foot is the most usual type found during the second and third stages of foot development. In the second stage there was a pontil-mark, smaller and not so rough as previously, and there was no fold in the foot, which was slightly conical with an almost flat base. This is known as the high instep foot.

In the third stage, beginning in the last decade of the XVIIIth century, the pontil-mark was ground off, leaving a depression. This was also the period of cut glass, so that if the pontil-mark is found ground off any but cut stemmed glasses, the specimen is most likely spurious. In old wineglasses the foot was always larger in circumference than the bowl, to facilitate the custom of holding the glass by its foot when drinking a toast. The large foot also made for greater stability.

The term pontil-mark needs explanation. Like the stilt, or cockspur marks on old china, it is a defect of manufacture. It is a rough, circular scar, found on the underside of the foot of wineglasses, formed by the breaking of the glass, while hot, from the iron pontil or punty-rod which holds the glass while the workman finishes the piece.

The decoration of wineglasses started with engraving early in the reign of George the First (1714-1724). Until 1740 bowls were decorated with formal borders of conventional flowers and elaborate scrolls in the German style. The "English style" of decoration, known at the time by the trade name of "flowered glasses," began in 1742.

Designs were not elaborate and workmanship was often poor. The scroll gave way to the wreath, and large natural flowers became a standard feature of decoration together with roses, birds, butterflies, insects and festoons. The hop and barley was a favourite motif. Some of the smaller-bowled wineglasses were engraved with landscapes, figures and scenes.

The English style of engraving was left rough, the engraving itself never being polished until after 1765, when the classical period of engraving started. Signs of decadence were soon visible in hard geometrical borders and lifeless festoons, all of which were engraved in a rough and superficial manner.

Cutting on wineglass bowls appeared during the second decade of the XVIIIth century, but it is rarely found before 1740. The earliest cutting was a wavy scalloping of the rim. From 1760 to 1800 the most characteristic device in wineglass cutting was plain flat diamonds. Cutting was usually limited to the metal of stems, as XVIIIth century bowls were too thin. Plain vertical fluting, either alone or combined with diamonds, came into vogue about 1770. Bowls were also decorated with a flat, sliced cutting, suitable for thin metal. In its most common form it appears as a band of fish scale pattern. Convex diamonds belong to the last quarter of the century.

The tint of glass is very important to the collector of wineglasses, who should become familiar with the many shades of glass and their meaning. Old English glass has a cloudy tinge, frequently with a tone of steely blue. Before 1746 it had a brilliant full-bodied appearance. Forgeries usually show a greenish tint.

Genuine glass appears darker than a white tablecloth on which it stands and darker than modern specimens. The darker the piece the greater its age. Old glass disperses the light rays and reflects with the colour of surrounding objects which have affected it, while light seems to pass through modern glass. The metal of early glass is often streaky and cloudy, with numerous flaws and bubbles. If the striations are horizontal the glass is of an earlier period than if they were perpendicular.

Signs of wear must be looked for. All old pieces show scratches, sometimes too fine to be seen without a magnifying-glass. Scratches are the sign of wear and tear; and so important are they that the faker copies them. The faked scratches are of one age and very regular, whereas old scratches are numerous, of various depths, run in all directions and are slightly dust-coloured. The inside of the bowl has minute scratches caused by a century or two of wiping with a cloth. The edge of the bowl of a genuine old glass is nearly always beautifully rounded. It is never hard and sharp. The sharp, hard edge is distinctly modern.

BOOKS RECEIVED

- LAOCOON. The influence of the group since its rediscovery. MARGARETE BIEBER. (Oxford University Press.) 10s. net.
AMERICAN PRIMITIVE PAINTING. JEAN LIPMAN. (Oxford University Press.) 30s. net.
FLEMISH DRAWINGS AT WINDSOR CASTLE. By LEO VAN PUYVELDE. (Phaidon Press.) 17s. 6d. net.
PALMYRA OF THE NORTH. CHRISTOPHER MARSDEN. (Fabers.) 16s. net.
RAPHAEL'S PAINTINGS—Phaidon Edition. (George Allen & Unwin Ltd.) 20s. net.

ENGLISH SILVER

THE interest in English domestic silver of the great periods is evidence of the increasing value of this gilt-edged investment. There is much good silver to be seen at the Goldsmiths and Silversmiths Company, including specimens of the Caroline and Commonwealth periods. The saucer-shaped sweetmeat dish, fitted with two small handles in the form of a shell (Fig. I) and embossed with a formal design of fruit and scrolls, was made by William Maunday in 1632; on a shield in the centre are pricked the initials E. V. and M. V., and the date 1669. Here is also a tall covered cup of the Commonwealth period, having a baluster stem and bowl enriched with a broad matted band. There are also tankards of the late XVIIth century, among them one of the reign of Charles II, with a boldly shaped handle and lid ornamented with a leaf finial surrounded by cut card work. At Messrs. S. J. Phillips there is to be noted a sugar bowl and cover (1712) by William Fleming; and also a pair of octagonal tazze standing on moulded feet (Fig. II). They bear the hallmark for 1683, and it is characteristic of this date that they are engraved with figures and details in the early interpretation of the Chinese taste—such as a date palm, a figure holding a bird, attendants with umbrellas, all grouped round a fountain—which became the vogue in Charles II's reign. At Holmes, of Bond Street is a set of casters (Fig. IV), octagonal form (1730) bearing the mark of George Wickes, a well-known silversmith who was established in Leadenhall Street and in Threadneedle Street in the reign of George I, and about 1730 moved to Norris Street. It will be observed that two only of this set have pierced

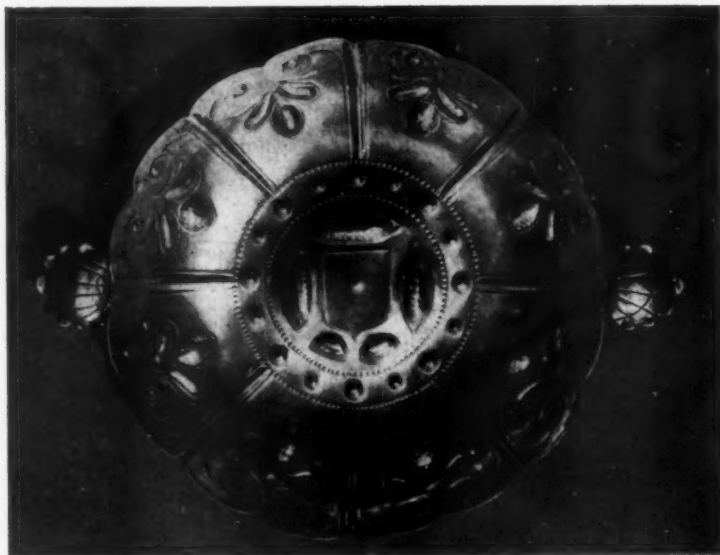


Fig. I. SAUCER-SHAPED SWEETMEAT DISH by WILLIAM MAUNDAY, 1632
The Goldsmiths and Silversmiths Co. Ltd.

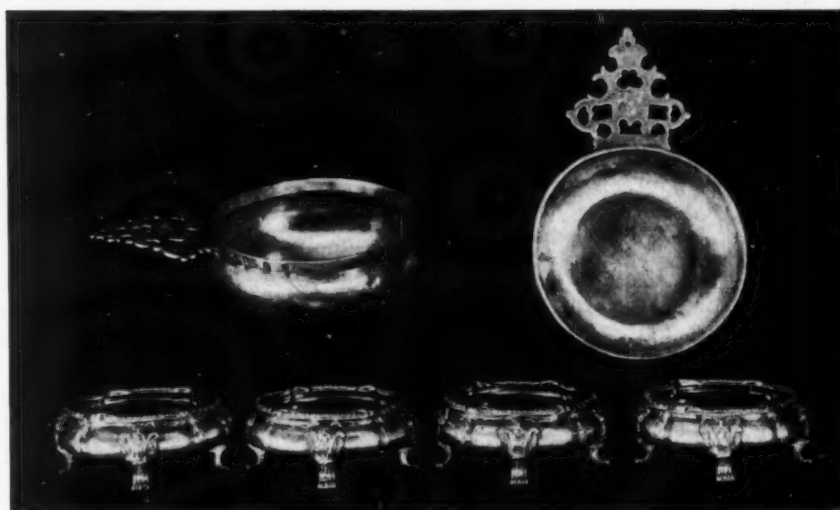


Fig. II. TAZZE of 1683, showing interpretation of Chinese taste, the vogue in Charles II's reign
S. J. Phillips

covers, while the second pair have their covers chased with a similar design. In the same collection is a tankard (1706) by the Newcastle maker, Eli Bilton. At Mr. Percy Webster's there are two specimens of a wine vessel peculiar to the late Tudor period, a "Tigerware" (stoneware) jug mounted in silver-gilt. The larger of the two jugs (1582) bears the maker's mark BR in monogram, while in the smaller jug (1577) the maker's mark is not distinct. The lid, neck mount and base of the larger jug are chased with groups of fruit, while the lid of the smaller jug is chased with masks and groups of fruit and the neck-band engraved with scrollwork. The tulip-shaped wine cup (1650) bears the mark H. B. engraved with a star below. Also in Mr. Webster's collection are two "cupping" bowls or small porringers, about whose use there has been some divergence of opinion in England and the United States. It is evident that this vessel was actually used as a porringer in America, and they are there termed "one-handed porringers." The example 1697 is by Seth Lofthouse; the second (1685) bears the mark S. L. in monogram (Fig. III). The four engraved and chased salts (1737) are by

ENGLISH SILVER

John Jacob. In the collection of Messrs. Bruford, of Exeter, who have recovered nearly all their stock of plate from their strong room in their High Street premises which was destroyed by enemy action, is a silver chalice and paten (Fig. V), both by the same maker, W.H. (1657). The cylindrical bowl of the paten has reeded borders, and both pieces are fully marked. Also to be seen at Messrs. Bruford is a teapot and stand, the teapot by T. Folkingham (1711) and the stand dating a year later by another well-known silversmith, Gabriel Sleath.



Above :

Fig. III. Top : "CUPPING" BOWLS. Left : by SETH LOFTHOUSE, 1697. Right : marked S.L. in monogram, 1685. Below : Four Salts by JOHN JACOB, 1737—Percy Webster



Left :

Fig. IV. CASTERS of 1730, bearing the mark of GEORGE WICKES—Holmes of Bond Street

Right :

Fig. V. Chalice and Paten, maker W.H. (1657). The bowl of the Paten has reeded borders.—Brufords, Exeter



HERALDRY: NOTE AND ANSWERS TO ENQUIRIES

BY F. SYDNEY EDEN

HERALDIC ART. Heraldry is both a science and an art. The official heralds—members of the College of Arms in England, of the Lyon Court in Scotland and of the Colleges of Arms in Ireland and some foreign countries—are mainly concerned with the science, and herald-painters, whether on the staff of a College of Arms or unattached, are mainly concerned with translating the designs prepared by the heralds into pictorial art. I say *mainly* in both cases, for, while the herald must keep his eye on the effect of his design when it is turned into a picture, the herald-painter's work is appealing in proportion to his knowledge of the science and also to his acquaintance with the work of his predecessors in all the forms in which heraldry has had a part in the past—in illuminated MSS., stained glass, wall and panel paintings, tapestry, embroidery and so on.

Herald-painters attached to a College of Arms are employed chiefly in painting in gold and colours the pictorial parts of Grants of arms, crests or supporters, of confirmations of the same, of illuminated pedigrees and of Royal Charters incorporating cities, boroughs, towns and other incorporated bodies. Many of these designs are of extreme beauty, indicating a high degree of artistic perception and power in the artists. Grants of arms usually show a large initial letter which spreads along the top of the Grant in leafage and, in some cases, with a miniature of the king enthroned and royal badges within the turnings of the leaf stems: the older Grants sometimes have a figure in heraldic tabard, representing the king-of-arms by whom the Grant was made. The heraldry—shield of arms, crest, supporters, coronet or whatever it may be—the subject of the Grant is drawn and finished in gold and colours from the rough sketch made by the herald by whom it has been designed, and is placed in the dexter margin of the Grant, making a harmonious and artistic whole, with the accessorial colour work, along the top of the Grant. A rough sketch of arms made by a herald for the guidance of a herald-painter is here reproduced (Fig. I).

Illustrative of the relations between the herald—the man of heraldic science—and the herald-painter—the artist—is a book now before me for the loan of which I have to thank Miss M. S. Johnston of Kew. In shape it is a small folio of about 400 pages filled with MS. notes and sketches in pen-and-ink of arms and other heraldic features. The volume is bound in green leather

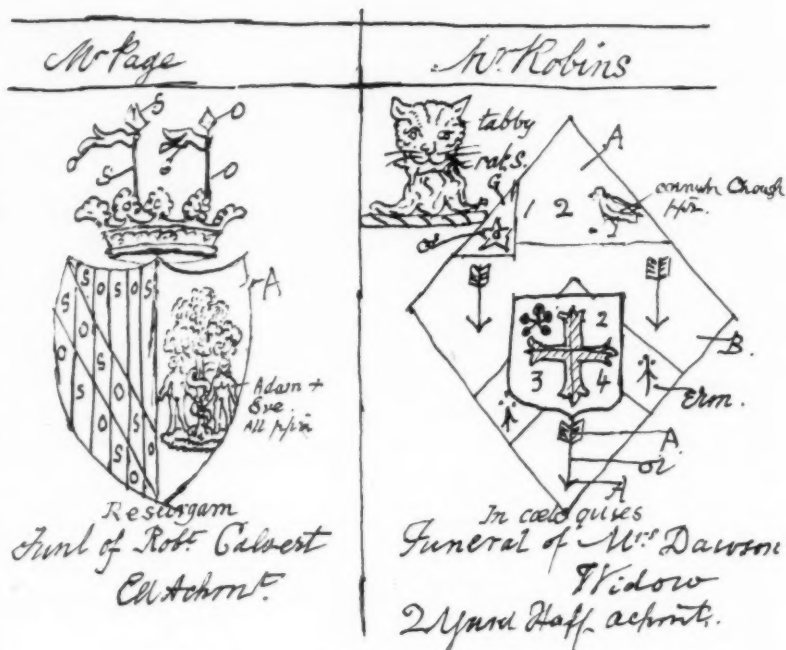


Fig. I. Herald sketches for instruction of Herald-painter

and is lettered on the back *Work Book 1813 to 1826*, raising the suggestion that it formed part of a series of similar books. Speaking generally, each page is ruled up into four equal spaces in each of which is a sketch of a coat of arms, the colours being indicated in *trick* as in the sketch above reproduced. Above and below each sketch are notes—the name of the owner of the arms and directions as to what artistic work was to be done with regard to it. Where, however, the sketches were large, such as full achievements of peers, the page spaces are fewer. Many, probably most, of the sketches and notes are memoranda for the number of achievements, shields of arms, pennons and such like to be painted and used at the funeral of the person concerned. The fact that the name and address of a firm, apparently of undertakers, is in such cases appended to the sketch and notes is confirmatory of this idea. The character and number of the heraldic funeral trimmings vary considerably. Most of the ordinary sort, dubbed esquires, have one full achievement, others of similar rank would have six or twelve pennons in addition to the achievement, while the funerals of those of exalted rank—peers and peeresses and titled folk in general—were graced by a great army of heraldic devices. As an example of such profusion may be cited the instructions for the heraldry to be provided for the funeral of Hyacinthe Gabrielle, Marchioness of Wellesley, in October, 1813. There were to be provided: 12 silk escutcheons of her arms and coronets

HERALDRY

and 30 buckram of the same; 30 cyphers and coronets, 6 for the shop (apparently the undertakers' shop); 12 shields with silk borders; 1 large Majesty escutcheon; 32 buckram escutcheons and coronets; 33 cypher coronets, 12 for the shop; one 1½ Wellesley achievement 6 silk escutcheons; and 16 cyphers, 6 for the shop.

The remaining entries in this book refer to new Grants of arms, confirmations of, or attachments to, existing coats and exemplifications of arms—that is, an authoritative certificate of the correctness of any coat-of-arms with drawing annexed. Of these I hope, with the editor's permission, to give an account next month.

ANSWERS

M.B. (Newbury). The arms on your book-plate in the Chippendale style (Fig. II) read—argent 3 chevrons gules with a label of 3 points azure and a gold ring on the top chevron for cadency (Barrington) quartering per chevron sable and or in chief 2 eagles displayed or (Shute): the plate belonged to Shute Barrington, fifth son of John Shute or Barrington, the first Viscount Barrington, who assumed by Act of Parliament the name and arms of Barrington on acquiring by settlement the estates of Francis Barrington of Tofts in Essex his cousin's husband. The date of this book-plate is between 1757, when Shute Barrington received his M.A. degree, and 1761, when he became a Canon of Christ Church, Oxford. After holding the Sees of Llandaff and Salisbury successively he was translated in 1791 to Durham, where he reigned as Bishop and Count Palatine until his death in 1826.

Bishop Barrington was one of the best of the Georgian bishops and he was the last but one of the Counts Palatine of Durham. The last was his successor, William van Mildert, who has the distinction of having joined in founding Durham University. When the sceptre was broken and dropped into his open grave there came the end of that centuries-old rule with all the rights of royalty over the Bishopric exercised by the Bishops of Durham from before the Norman Conquest. The Palatinate jurisdiction was not, however, done away with, but was, by Act of Parliament, transferred to the Crown, so that, so far as temporal jurisdiction over Durham is concerned, His Majesty the King stands in the place of the old Bishops: certain Palatinate Courts of Law and official positions, including those of Attorney-General and Solicitor-General, are still retained. We may call to mind that Bishop Barrington's brother, Daines Barrington, distinguished as a lawyer, historical scholar, antiquary and naturalist, was a close friend and constant correspondent of Gilbert White of Selborne, and that it was largely by his influence and advice that Gilbert White's delightful book, "The Natural History of Selborne," was written.

J.F. (Salisbury). The episcopal seal and counter-seal, drawings of which you send, are those of Thomas Bilson (1547–1616), a Prebendary of Winchester Cathedral and Warden of Winchester College, 1576, and Bishop of Winchester in 1597, having held the bishopric of Worcester for a year previously, until his death. It is obvious that the seal shows a picture of St. Paul shaking the viper from his hand into the fire, with a view of island scenery, the ship which brought the Apostle to land being a prominent feature. The inscription *SERPENTES TOLLANT*, below the picture, explains it. The arms in base of the seal are those of the See of Winchester—gules 2 keys the wards in chief addorsed in bend the uppermost or and the other argent a sword the point in chief interposed between them in bend sinister argent hilted and pommelled or—impaled with the bishop's own arms—gules a double rose inside gules and outside argent dimidiated with a pomegranate or seeded proper conjointly stalked and leaved vert. The inscription round the border of the seal reads—*SIGILLUM Thomae . Bilson . Episcopi . Wintoniensis*. On the circular counter-seal is a shield with the same arms as on the seal ensigned with the Garter, the Bishop of Winchester being Prelate of the Order of the Garter.

G.L. (Beckenham) You ask to what family belong the following arms—azure 2 bars or a bend checky or and gules. Crest—

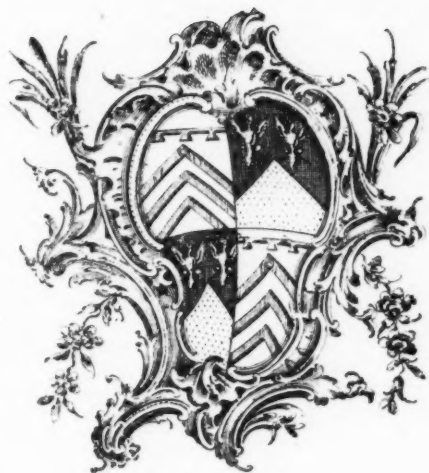


Fig. II. Book Plate of Shute Barrington. Bishop of Durham, 1791–1826. Engraved about 1759

a bear passant proper, muzzled and chained or. Motto—*Verum atque deccus*. These are the arms of Lee of Hartwell, Bucks.; in 1660 Sir Thomas Lee of this family was created a baronet, a dignity which became extinct on the death in 1827 of the Rev. Sir George Lee, Rector of Water Stratford, Bucks, unmarried. There are, or were when we visited the old church of SS. Peter and Paul, Chingford, Essex, before its restoration, some floor slabs in the Chancel with the arms of Lee of Hartwell among similar slabs bearing the arms of Boothby, with which family the Lees were connected by marriage.

S.B. (Caversham). The signature and armorial seal of Edward Dyer of Weston, Esquire, attached to a Grant dated 1569 of lands at Rolston in the Parish of Barwell, Somerset, is of considerable interest, for he is described in the deed as a son of Sir Thomas Dyer, deceased, who was the father of Sir Edward Dyer, Chancellor of the Order of the Garter and knighted in 1596, but better known as a poet and courtier and the author of the poem on contentment beginning "My mind to me a kingdom is." Unless, therefore, Sir Thomas Dyer had two sons named Edward, which was not the case, it is clear that, if we may credit the pedigree of the Dyer family in the *Heraldic Visitation of Somerset* in 1623, Edward Dyer of Weston, the signatory of the deed, was the same person as Sir Edward Dyer, the poet. The arms on the seal—sable, three goats trippant argent with the crest—a goat's head argent—appended to the deed agree with those of Sir James Dyer, appointed Lord Chief Justice of the Court of Common Pleas in 1577, who was a cousin of Sir Thomas (see the *Visitation of Somerset*) as they appear in stained glass in Middle Temple Hall, London, and as they are described and depicted in my article on the heraldry of that Hall in the issue of *APOLLO* for October, 1940; in that article will be found a short sketch of Sir James Dyer's career. It may be of interest, also, to mention that, among the archives of the Worshipful Company of Ironmongers of London there is a document to which is attached the signature and seal of Sir James Dyer, the design on the seal being only the Dyer crest of a goat's head, as on Sir Edward's deed, with the letters D, Y, E, R, in each corner of the seal.

A correspondent asks to be recommended to a good book on antiques in general, with plentiful illustrations. Suggestions from readers for such a comprehensive work will be warmly welcomed. The same correspondent has been informed that James Yeats, the pewter manufacturer, commenced business at Birmingham in 1826.

ANSWERS ON COLLECTOR SUBJECTS

ENGLISH PORCELAIN

A recent answer to an enquiry about packing china might be amplified. Hollow wares, cups, jugs, &c. should be stuffed with paper so that the inside is protected as well as the outside. Great care should be taken to avoid breakage of projections. Handles, spouts and ornamented lids should be well wrapped in soft paper before the article itself is covered. In packing figures even more care is necessary in protecting heads, arms, &c. Mr. Hurlbutt, in "Old Derby Porcelain," mentions the figure of the New Diana, originally modelled with the outside fore-leg of a dog projecting. "Afterwards, probably on Duesbury pointing out that this leg being unsupported and on the outside of the piece was liable to be knocked off, the dog was made with raised fore-leg on the inside."

Canning, York. The Crown Derby mark with the letters S and H on either side of the crossed batons is the mark used on the modern productions of the King Street works. As many of the figures, for instance, are made from the old models, this mark distinguishes them from the specimens made prior to 1848. Up to 1820, when Bloor introduced the stamped mark, all marks, when not incised, were painted by the workmen and so show irregularities in the drawing of the crown, &c.

Marchent, Liverpool. The dishes known as Blue Dash Chargers are of large size (12 in. to 22 in.) and are so called because they usually have a thick edge, decorated with dashes, generally in blue. They may be classed with delft ware as they have a coating of tin oxide on which the decoration is drawn. They were made in London and Bristol, from early in the XVIIth century to about 1740, and often portray royalty, from Charles I to George II. These large dishes were probably made for decorative purposes, but it is possible that they were intended for fruit. Ship Bowls were a speciality of the Liverpool potters. Thomas Shaw, Samuel (his son) and Seth Pennington being the principal manufacturers of these records of our marine trade. They seem to have been used as gifts to the master of a vessel after a successful voyage; or presented when a vessel was launched, and, no doubt, used as punch bowls when drinking to the captain's good health and lucky voyage. It is not often one of the early delft bowls appears for sale, but pottery specimens are still to be found, sometimes transfer decorated and signed by John Sadler of Liverpool.

Interested, Sheffield. The Museums Association is primarily for the service of museum curators, for co-operation and the furtherance of gifts, loans, exchanges of specimens and promotion of lecture schemes and educational exhibits and research; but the Association welcomes collectors and others interested in the museum movement and the preservation of antiques. These non-officials may become members on payment of one guinea per annum, the year ending in March.

S.E., Norwich. The cleaning of china, especially figures with their intricate bogage and ornamentation, presents a problem to the novice. For figures especially, a long, coarse paintbrush will be found the best medium for applying soap and water, the bristles penetrating every niche of the specimen without risk of breakage. Finally, rinse the figure in running water and leave it to dry without any assistance. It is a good plan to place a rubber pad—or thickness of cloth in these days of rubber shortage—at the bottom of the basin or other washing receptacle, in case the piece slips through soapy fingers.



De... ..



country of origin, and if possible the name of its maker, is sought.

An enquirer has an opaque white glass plate, semi-transparent. The front is decorated with pseudo-armorial, in colour, in the centre and a border of trailing ivy round the rim in deep sepia, enclosed by dot-and-dash circuits in gold and sepia. The back with sepia markings as sketched. The two illegible words are in small characters. The plate seems to have been part of a teaset, and should be of late XVIIIth century date. Its

FIRING GLASSES

B.N. (Chesterfield). The majority of firing glasses were made between 1740 and 1770, but the type may be traced as far back as 1720. These glasses were always short and stumpy, the tallest never exceeding 4½ inches in height. Bowls were of drawn shape and stems short and thick—plain, opaque-twisted, or facet-cut according to period. Although the shapes of bowls and stems varied considerably, in one particular firing glasses were all alike. Their feet consisted of a thick, heavy mass of glass, generally a flat disc, never less than 3/16 inch thick, and commonly of never much greater diameter than the bowl. Occasionally the Norwich foot, which rises in steps, was used, but specimens are hard to find.

Firing glasses were usually made in sets, including a master glass capable of holding six times as much as the smaller ones. They were ordinarily charged with port, but the master specimen stood upon the table unused.

They were first used by secret societies in the ceremony of "firing" after drinking a toast. Their heavy feet were thump-thumped upon the table—a form of musical honour and an intimation that, in the opinion of the thumpers, the subject of the toast was a jolly good fellow. And since these hammerings sounded somewhat like the firing of a very ragged volley of musketry, the glasses were known as "firing glasses."

ERROR COINS

J.B. (Swansea). I have a William III crown with the word DEI on the obverse rendered as GEI. Was this the only "error" coin of this reign? Also, could you tell me why the coin is marked with plumes?

There was another William III "error" coin. It was the 1697 sixpence which bears on the reverse the four shields arranged thus: Ireland above, Scotland below, France to the right, and England to the left; instead of England above, France below, and Ireland and Scotland to the left and right respectively. Both of these error pieces are very rare.

William III coins were often countermarked with various letters and symbols such as the initial letter of the mint at which it was issued. Plumes indicate the fact that the silver was derived from the Welsh mines, the rose indicates West of England metal, an elephant and castle on silver derived from the African Company. At this time there were provincial mints at Bristol, Chester, Exeter, Norwich and York.

WHITE SAMPLERS

K.S. (Derby). Could you tell me if white samplers of drawn-thread work were commonly made at any period? I am told that one I have is unique.

White samplers of cut-work and drawn-thread work were the direct result of the popularity of lace ruffs, etc., during the late XVIth and the entire XVIIth century. Of the many thousands made large numbers still exist.

Designs for this work were usually taken from lace pattern books which had their origin in Italy. The usual method of making cut work was to arrange threads upon a small frame, shaping them to the required designs. A piece of cloth was gummed beneath the threads, and the parts of the design which formed the main structure were sewn down and the unnecessary part of the cloth cut away. In drawn-thread work some of the threads of the fabric were pulled out, leaving a loose web upon which a pattern was embroidered. These two forms of needle-work were used on samplers together with coloured embroidery, as well as on white samplers devoted entirely to this work.

CHESTNUT ROASTERS

C.S. (Southampton). I have a chestnut roaster of cast brass. When was this made?

Antique chestnut roasters were not made of cast brass, but large quantities have been copied in this metal during the past quarter of a century. These copies are rather smaller in size than the XVIIIth century originals, which consisted of a sheet iron cylindrical box about seven inches wide by three inches deep, having the lid and side perforated. Attached to the side was a two-foot-long wrought iron handle with a wood hand-piece. To enable the box to be opened without burning or soiling the hands, a second handle was attached to the lid, which, when the box was shut, lay upon and fastened to the longer handle, to which it was made fast by an iron button half-way down the stem. Genuine chestnut roasters are very scarce.

OLD ENGLISH PICTURE TRAYS

FEW things are so full of colour and so naively attractive as japanned picture trays of the Georgian and early Victorian days. Decorations are many and pleasing and sometimes a trifle guileless. Those decorated with oil paintings of merit are eagerly acquired by collectors.

The art of japanning was not practiced in Great Britain until the end of the XVIIth century, when the popularity of Oriental lacquer work stimulated efforts at imitation. The process shortly became a trade, and as early as 1709 was taken to Bilston in Staffordshire from Pontypool in Wales; later it spread to Wolverhampton and Birmingham.

The first japanned articles were of wood, decorated in the style of Japanese and Chinese lacquer, or lac work. English japanners, however, worked at a disadvantage. The Orientals had a natural product in a tree gum that supplied them with a better medium than anything available to their English imitators. This gum had the valuable property of setting hard in the sun, without the aid of artificial heat.

English varnishes, on the contrary, required stoving to give them durability. Accordingly, while the Oriental was able to work his designs on wood, and allowed them to dry naturally, his English rival's dependance upon artificial heat soon necessitated the abandonment of wood, which proved liable to crack during, or soon after, the drying process.

So lacquering on wood—except in the case of furniture, which involved different methods—was discontinued. Instead, metal was used as a base; and, later, papier mâché.

The metal tray was first developed at Pontypool during the reign of Charles II. But during the greater part of the XVIIIth and early XIXth centuries, Bilston, Birmingham and Wolverhampton were the chief centres of the manufacture of what was known in the trade as Pontypool ware. The earliest japanners in Bilston were William Smith 1709, Joseph Allen 1718, and Samuel Stone 1719. In 1818 there were fifteen japanners in Bilston and twenty in Wolverhampton.

Japanning did not reach Wolverhampton until the middle of the XVIIIth century. Here the first decorated trays were made, in 1770, by Messrs. Taylor, Jones and Badger, at the Old Hall Works. Later on, William and Obadiah Ryton were in possession of the Old Hall factory, which in the XIXth century became known as the centre of the japan trade and employed more than eight hundred workpeople. Other Wolverhampton japanners were Walton and Company, Schoolbred and Loveridge, and Edward Perry.

The early trays were decorated with simple geometric designs in two or three colours on a plain, black ground. About 1750 a tortoiseshell ground, more elaborately covered with painting and gilding, was introduced from Birmingham.

Flowers and foliage in neutral bronze tints became popular about 1780. Sets of trays whose entire surface was covered with huge, vividly coloured chrysanthemum-like flowers of conventional design came into vogue twenty years later. The leaves of these flowers displayed varying shades of yellow and gold bronze with a greenish hue.

The stalks were painted in gold. Excellence of design, colour and workmanship characterize trays from this time until 1860.

In 1810 the idea of crystallizing trays was conceived, and afterwards staining them with colours such as verdigris, lake, and yellow, finished with gold. Designs were painted on this ground and flower painters from the Potteries were engaged to add flowers and fruits.

Sparkling bronzes of different hues became popular as a decorative medium between 1812 and 1830. The method of using them was invented in 1812 by Thomas Hubball of Clerkenwell. Ornamental compositions, and even pictures were applied in powder form on the gold-sized surface of the tray. Gold leaf and gold powder were also used, but gold paint never.

The Oriental style of tray decoration began its prosperous course in 1825. It was originated by Joseph Booth, a Birmingham artist. At first he employed a conventional willow pattern, which was widely copied by other artists. But, in time, temples, pagodas and towers were multiplied, while willows became fewer. Fine gold pencilling with no conspicuous masses characterizes the style.

This vogue was superseded by Sargent's fern, introduced about 1830 by David Sargent. For the next twenty years, sprays of fern were painted with meticulous regularity and precision, every atom of frond showing without a flaw, and generally in a vivid green. Backgrounds were white, yellow or grey.

In 1834 Gerard Barber of Bilston invented the art of transferring designs to trays, a method universally adopted, later, for the decoration of cheaper goods. At the height of his prosperity, Barber exported fifty thousand picture trays and tea caddies every week.

The shell pattern first appeared about 1845, the original design being the work of Charles Neville. Sea shells in brown and gold bronze were painted in rows around the margins of trays, and occasionally on the tray itself in regular pattern. One favourite picture for the centre of shell trays was a striped Bengal tiger in the act of springing on its victim. Tens of thousands of these trays were exported every year.

A second bronze period began in 1844. Here the bronzing was so mingled with oil painting as to produce pictures in which attractive sunlight effects were skilfully achieved. It was first used at Messrs. Walton's, the Old Hall Works, Wolverhampton, and Frederick Perks was the artist who did the best work in this medium.

Many of the finest examples have sunny skies in gold and coloured bronzes and dark masses of green trees with ruined buildings gilded with sunlight. This is known as the Wolverhampton style of bronze work.

About five years later, pictures showing the interiors of famous mansions and manors, cathedrals and schools, as well as romantic landscapes, castles and so on—all painted in oils—enjoyed a wide market. In the early sixties imitation wood graining on metal trays appeared, walnut being the most common. At this time japanners had begun to suffer severe competition—in so far as picture trays were concerned—from the makers of silver electroplate, whose shining product caught the popular eye with its sham magnificence. So the era of fine



Fig. I. GOTHIC-SHAPED TRAY in oils, depicting Dash, Hector and Nero—three of Queen Victoria's dogs, c. 1845.

Fig. II. LANDSCAPE in oils, c. 1850.

Fig. III. WINDSOR TRAY, with remarkably fine painting in oils. All Hall works, c. 1847.
Wolverhampton Art Gallery

Fig. IV. DECORATED IN GOLD on black ground, c. 1820.

Wolverhampton Art Gallery

Fig. V. SANDWICH TRAY with wide, flat rim, decorated in dull colours and bronze

Fig. VI. IMITATION WOOD, c. 1860.

ENGLISH PICTURE TRAYS

painted trays may be said to end soon after the close of the mid-century.

The above classification of styles is, of course, not exclusive. One method often overlapped another and different methods flourished side by side. Flower painting, for example, runs through the whole course of tray decorating, from 1780 on. Some very fine conventional flower painting, boldly done but without any attempt at verisimilitude, was produced before George Neville in 1831 introduced a more realistic treatment. He had spent three years in Paris. Upon his return to England he began painting flowers "on the black," whereas such motives had previously been depicted on a pale or bronze background.

The artist Edward Bird, R.A. (born 1772) began his career as a painter of pictorial tray centres, at the Old Hall Works, from 1785 until 1795. Edward Booth, the tragedian, at one time was in the same factory decorating Indian trays with fine gold designs of great charm and originality. George Wallis (born 1811), the artist commissioner of the Great Exhibition of 1851, was for some years employed at the Old Hall in painting the centres of the finer trays. Authentic specimens of the work of these three celebrities command exceptionally high prices.

Peacocks on trays are generally attributed to Frederick Newman, an employee of Loveridge; verbenas were the distinct speciality of William Bourne of the Old Hall; Jackson painted lilies of the valley; Luke Amner, tulips; and Thomas Hamson, a majority of the parrots we find on picture trays.

About 1850 "Brown's Border" was devised. Executed in bronze of all colours, it was composed of formal flowers, usually roses and convolvuluses. Copies of Morland's rustic subjects are generally the work of William Davis, an early painter from Birmingham. Birket Foster's landscapes and country scenes were copied by George Hicken, at the Old Hall, after 1852. Authenticated trays by this artist are very valuable. Joseph Tibbits was another painter whose work is far above the average in quality.

Edwin Haselar, who was in Birmingham from 1832 to 1845, when he went to the Old Hall, was a flower painter of outstanding merit. Scriptural subjects are generally the work of Joseph Barney, an artist of repute, whose more ambitious pictures in oils decorate several Staffordshire churches. In fact, almost any artist whose work met with public approval was employed by the tray makers to originate appropriate designs, which copyists might duplicate in quantity.

The early trays were oblong in shape with openings at either end to act as handles. They had plain, turn-up rims with a straight edge. Later the pie-crust and kidney-shaped trays were developed. These are the trays most desired by the collector. After 1820 several standard shapes were evolved by the various japan factories.

The "sandwich" tray had a straight rim with part of the turned-up edge flattened horizontally. This flattened portion varied from one-quarter to three-quarters of the turned-up portion. Oval trays with turned over rims were known as "Windsor" in Birmingham, "kidney-shaped" in Wolverhampton.

The "gothic" tray had a gadroon edge and its turned-up rim hollowed with an inward concavity. The "sandwich gothic" was of the same shape, but part of the ornamental rim was flattened. The round tray with a decora-

tive outline composed of a series of small semi-circles was made exclusively by Walton's from 1845 and was known as Victorian.

G. H.

BOOK REVIEW

TO HELL WITH CULTURE. By H. READ. Kegan Paul, 1941, in the series The Democratic Order, price 15. net.

Mr. Read's provocative title is designed to make us stop and think. Do we or do we not value "culture," and in what sense—if in any—do we understand the word? He applies the word "democracy" in its widest meaning, and quotes Walt Whitman, the conscious poet of democracy with approval. The author's concept of democracy stresses freedom as an essential necessity, freedom to create for the artist, a freedom correlated to social planning. That the basis for great art may not be found in a specialized education, but in an active participation of the public in the creation of beautiful and useful things cannot be denied. The donor and sponsor of art is almost as important for artistic creation as the artist (but not quite, for the true artist will create without the patron) who executes not so much the individual whims of a particular group or of social "élites," but expresses the guiding valuations of his time. In this sense it is true to say that the "greatest" art as opposed to the most polished and refined one, is the art which appeals to a broad public—in a democracy—the broadest public. But this aim cannot be achieved by imposing a "social realism" from above, a procedure which Mr. Read rightly condemns, nor by considering with him craftsmen or workers as artists (pp. 36-37), creative though they may be in their spheres. The transition between these groups was more gradual in Antiquity and during the Middle Ages than it is in the periods following the Renaissance, but nevertheless even then distinctions were made. The social position of the great sculptors Phidias, the friend of Pericles, or of medieval architects, whose names were conspicuously inscribed in the labyrinths of French cathedrals like Reims and Amiens, was not equivalent to that of an artisan and in primitive civilizations the work of the artist is related to the highly valued functions of the sorcerer, the magician, and the priest.

Every culture has its "élites," and the question remains: who should be these groups, whom do they represent, whom do they make articulate? Is it a dream world we want in art, the expression of the individual, or is it the consciousness of the people, a people not educated in a narrow manner, but become sensitive and truly humanistic?

Such a culture will not "Go to Hell," but remain, in the words of the Editor of the Series, something to "fight with, not only to fight for."

H. R.

IMPORTANT FEATURES FOR DECEMBER

Casual readers are recommended to make early reservation—

Portraits of Three Women. By Samuel Courtauld
The Benno Elkan Candelabrum
The Macgregor Duncan Collection of British Porcelain
and many other interesting collector subjects.

POLISH ART AND COSMOPOLITICS

(continued from page 119)

terrible triteness as in the "Sketches for Polychromes" reproduced in this book.

Having regard to all the cosmopolitical handicaps the Poles have had to contend with, "Polish Painting" proves that at any rate there are among them a good many who do their country credit even by international standards. At least, so far as one can judge from these illustrations, Alexander Orłowski's "Study of a Cow" is brilliant by any standard; Henryk Rodakowski's portrait of the famous General Dembinski is a masterpiece, Artur Grottger has more feeling for *paint* than our Millais had at about the same period, and more charm; Chelmonski displays Polish subjects with a jolly *verve*; Aleksander Kotsis has originality, feeling and breadth; Olga Poznanska deserved the Continental reputation she had.

I refrain from mentioning the more recent artists, much of whose work looks to me "modernist" (a deplorable quality), because the illustrations lack colours, and that, according to the author, is their strong point and main distinction; but I cannot forbear from drawing attention to Roman Kramsztyk's "Portrait of the poet, Jan Lechón," which combines the expression of character and mood in the sitter with forceful and striking design.

So on the whole, perhaps, the author of "Polish Painting" has been, if anything, too critical of his own nation, blaming some of its artists at least for neglecting "their mission of bringing about a renaissance of Polish art." But how could they succeed? Even Italian artists did not *bring about* the great Renaissance: it was brought about by many accidental and coincidental factors, not the least of which was Italy's geographical position, fortunate especially so at the time. In any case, artists do not make Renaissance, Renaissance make artists.

ART NOTES

TWO ARTISTS AT THE LEFÈVRE GALLERIES

Just after the outbreak of the war, Hans Feibusch (for several years very welcome among us and now a naturalized British subject) offered to execute a mural painting for any church which the Bishop of Chichester might care to name, and the result is the fine Nativity which covers the walls on the north side of the high altar of St. Wilfrid's, Brighton. Cartoons in gouache for this splendid example of modern religious art are among the pictures being exhibited by Mr. Feibusch at the gallery of Messrs. Alex. Reid & Lefèvre during December; and among the oils on view are an equally impressive "Prodigal Son" and two Annunciations, conceived with a real sublimity and admirably executed. It is hard to say if Mr. Feibusch excels more in his murals than as an easel-painter, for, while his dramatic and decorative sense is quite extraordinarily telling in a public place, his landscape and still-lives charm by their reposeful intimacy and excellence of handling. His recently executed landscapes, at the Lefèvre, are among the most pleasant we have seen for some little time, and his still-lives, characterized by originality of lighting, are delightfully harmonious in colour and design. One would like to see what Mr. Feibusch would make of ballet *decor*.

Julian Trevelyan, in the adjoining room at 1A King Street, exhibits some of the attractive gouaches he brought home this year from West Africa. He has revelled in the sunshine of Lagos and the neighbouring parts, and depicts native life with sensitiveness and gaiety as well as realism. The searcher for Christmas presents, no less than the more serious collector, will find in the work of this gifted young painter a happy vein of fantasy that has survived his expressionist and sur-realist phases.

BERKELEY GALLERIES

The exhibition of Drawings and Water-colours by Katerina Wilczynski at the Berkeley Galleries drew a

great many visitors, as was only to be expected, particularly as her latest works included many of London's damaged buildings: Gresham Street, Old Chelsea Church, and St. James's Church, Piccadilly.

FINE ART SOCIETY GALLERIES

We have been permitted a privileged view of the exhibition of Early English Water-colours at the Fine Art Society Galleries, and were struck by the quality of the pictures by Bonington, Constable, Cotmar, De Wint and Turner.

WALKER GALLERIES

The exhibition of Mr. Curtis Green's water-colour drawings at the Walker Galleries, Bond Street, deserves a visit. There are over a hundred pictures, many of them particularly striking, those of Italy, Spain and Greece being exceptionally so.

LEGER GALLERIES

The Leger Galleries have certainly collected a very fine selection of pictures by Wanda Ostrowska—typical views and corners of some of the most interesting places in Portugal. They are excellent in every way. One might have supposed that the artist was a native of the country as she appears to interpret the local feeling so wonderfully. It is regrettable that the Exhibition is only open for a short time.

The Victoria and Albert Museum is exhibiting a few of John Varley's drawings on the 19th inst., to commemorate the centenary of the artist's death. Some of his work is very good indeed, and we are glad that the authorities are showing such initiative in bringing his work before the many who, no doubt, have never seen any of his pictures.

SALE NOTES

Business continues very good in the sale rooms and prices must be very satisfactory to the owners of the works of art that are being disposed of, but there are bargains to be obtained if buyers have the patience to view and then to attend the sales. Collectors who are desirous of acquiring certain examples cannot expect to obtain them after they are sold at some small commission.

September 25. Sir Turquil Munro's collection of pictures was dispersed by CHRISTIE'S and it realized with others the fine sum of £11,115: Portrait of Admiral Van Tromp, Van der Helst, £262; Portrait of Man, might be Thomas Cromwell, Earl of Essex, Holbein, £220; the Countess of Dysart, J. Hoppner, £819, and one of Sir Thomas Munro, second baronet, also by Hoppner, £79; Earl of Orford, Sir G. Kneller, £147; The Madonna, by Lippi, £52; The Madonna and Child, Parmianino, £55; the following by Sir Henry Raeburn: the Hon. Henry Erskine, £1,680; Major-General Munro, 1760-1827, £682; Portrait of Mrs. Munro, £110; James Veitch, Lord Eliock, £525; and Rt. Hon. Charles James Fox, £52; two by Raphael, Duke of Urbino, £63; and a Gentleman, in black dress, £79; two by Rembrandt, An Old Man, £84; the Man with Gorget and White Turban, £89; Head of Lord Hertford, Reynolds, £220; Sir Thomas Munro, by Sir M. A. Shee, P. R. A., £105; Landscape Teniers, £44; A Child, by Titian, £231; A Lady in Blue Dress, Vandyck, £94; Group, Warren Hastings, and Nawab of Moorsheadabad, Zoffany, £147; Saint Anne surrounded by Her Family, Van Orley, £525; The Madonna and Infant, Bellini, £94; The Annunciation Tintoretto, £1,050; Don Juan Ibanes, Greco, £115; Lord Byron when a boy, Lawrence, £210.

September 30. Jewels presented for the Red Cross, Christie's. Some lovely examples of every kind of ornament dear to woman, realized £8,117. There were a few bargains.

October 2. Silver and Jewellery, PUTTICK AND SIMPSON: engraved tea urn on square base, 1794, £32; pair plain tripod sauce boats, 1769, £12; Charles II silver oval box with tortoiseshell lid, £12; chased coffee pot, 1768, £14 10s.; pair Irish two-handled goblets, Dublin, circa 1780, £3; Irish strawberry dish, T. Hamilton, Dublin, circa 1760, and bearing another maker's mark, only (W. Towns), £44; small two-handled tea tray, on four feet, Paul Storr, 1811, £80.

October 2. Pictures and drawings, presented for the Red Cross, CHRISTIE'S: two of "A View in Venice," by B. Belotte, given by Lady Ludlow, £168 and £178; "Man and Woman," by Aelbert Cuyt, given by Lady Strathcona, £94; "Landscape," by Gainsborough, given by Sir Felix Cassel, £378; two delightful little pictures on panel by Guardi, given by Miss Norah Dawson, £735; "Portrait of Miss Grimstone," by John Hoppner, given by Viscount Hambledon, £273; "Mrs. Fitz Herbert as Hebe," by the same, given by Viscount Bearsted, £252; "The Holy Family," by B. E. Murillo, given by Miss Prankerd, £472; "Cecilia Townley," by George Romney, given by Alfred Chester Beatty, £105; "Interior of Gallery of Pictures," D. Teniers, Lady Hudson, £157; "Portrait of Young Girl," Velazquez, Lady Ludlow, £252.

October 7. Furniture, ROBINSON AND FOSTER: Grandfather clock, mahogany, Daniel Quare, London, £42; walnut kneehole writing table, 3 feet 6 inches, £40; Empire mahogany writing table, £42; sixteen mahogany dining chairs, four elbow, £97.

October 8. Chinese works of art, Japanese lacquer and decorative furniture, CHRISTIE'S: two Japanese screens, each fetched £67; pair Chinese famille verte jars, K'ang Hsi, £97; Queen Anne walnut cabinet, 39 inches, £115; Old English mahogany chest, 24 inches, £55.

October 9. Contemporary Paintings, Red Cross Sale, CHRISTIE'S: "Welsh Landscape," J. D. Innes, given by Morton Sands, £121; "Girl Reading," by Steer, given by Leonard F. Harrison, £100; "Cyclamen," presented by the artist, Augustus John, £94; "Two Girls in Blue," presented by the artist, P. W. Steer before he died, £105; "Wounded," by Sickert, presented by the Leicester Galleries, £115; "Peaceful Rhythms of the Downs," presented by the artist, C. R. W. Nevinson, £89; "Llyn Cymeog," Augustus John, presented by Arthur Tooth and Sons, £178; "Rue Aguado," Sickert, given by Sir George Sutton, £157; and "The Prevaricator," by the same, given by Lt.-Col. A. E. D. Anderson, £168.

October 14. Furniture and Works of Art, ROBINSON AND FOSTER: Louis commode, signed J. Moreau, £36; Chippendale mahogany side table, with lion masks and ball feet, £73; six-fold leather draught screen, £75; pair mahogany wine coolers, £31; Old English mahogany and satinwood lined writing desk,

£31; antique oak refectory table, £44; set six Hepplewhite chairs, £63; Crown Derby dinner service of 140 pieces, £80.

October 14. Old Silver, CHRISTIE'S: plain hot water jug, 1757, £32; coffee pot, 1737, £80; plain helmet-shaped cream jug, Dublin, 1750, £29; plain salver, by Edward Cornock, 1729, £68; set of William III candlesticks, John Fawcerty, 1701, £215; William and Mary plain tankard, 1691, maker's mark, RG, £130.

October 15. Decorative Furniture, CHRISTIE'S: Old English clock, 8 feet 6 inches, William Wall, Richmond, £21; pair Georgian mirrors, 44 inches high, £31; Old English clock, H. Batterson, Londini fecit in William and Mary marquetry case, 8 feet 6 inches, £59; pair Hepplewhite armchairs, £34; Sheraton mahogany sideboard of semi-circular shape, £37; mahogany dining table, 8 feet 6 inches, £76; small mahogany chest of five drawers with brass handles and escutcheons, 22 inches, £34; Regency cabinet of rose and satinwood with folding glass doors and three drawers, 38 inches, £44; mahogany chest of drawers, 30 inches, £27; Louis XIV commode, £38; Chinese lacquer cabinet with folding doors, 40 inches, £40; pair of Empire X-shaped stools, 18 inches, £24; pair Louis XV fauteuils covered with tapestry, £31; Boule centre table, with three drawers, £36; Louis XVI bonheur du Jour, 25 inches, £29; pair gilt window seats with scroll ends, 6 feet 3 inches, £31; mahogany cabinet with folding glass doors, 29 inches, £46; two panels of Flemish tapestry woven with coronation of a King and Boar, 10 feet 10 inches, XVIIth century, £97; set four panels of Brussels tapestry, subjects the Continents, Brussels mark, Pierre Van de Borgh, £672; another, "History of Esther," £441; another with the initials, Cr. and the Brussels mark, £110; four narrow panels of Aubusson, £84. The sale totalled over £4,400.

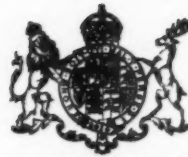
October 16. Italian Majolica, Egyptian Statuettes and Fine Furniture, SOTHEBY'S: the total sale came to over £16,000: Italian majolica, the property of Sir Alfred Beit: Florentine jar, late XVth century, £320; another, £150; Deruta dish, large size, 1525, £30; pair Florentine drug bottles, 1480, £180; jar, XVth century, £110; the companion one, £100; large oak leaf one, XVth century, £340; rare and interesting Faenza dish, circa 1520, £21; a plate, Casa Pirota, 1520, £210; a Caffaggiolo plate by the painter of the papal procession, 1510, £450; Siena dish, bearing the arms of Este of Ferrara, 1510, £180; Gubbio Lustrad Tazza, 1530, £80; Urbino flat plate, with the initials of Maestro Giorgio, 10 inches, 1527, £310; Castel Tondino, 1520, £200; Gubbio Lustrad Tazza, 1515, £380; wonderfully lustrad Gubbio armorial dish by Giorgio, with his mark, 1524, £820. The two important Egyptian figures the property of the late Lord Rothermere naturally attracted great attention, period believed to be the Vth dynasty, heights 18½ inches and 16½ inches, figures only the pedestals about 2 inches, £2,200; second £2,400; there are very few figures as these outside Cairo. XVIIIth century pole screen, £110; mid-XVIIIth century oak credence table, 35 inches, £160; XVIIIth century oak refectory type table, £100; spinet, signed Josephus Harris, Londini, £90; very fine Elizabethan credence cupboard with panelled front and sides, the frieze carved with knurling above arabesques flanked by carved styles, the front enclosed by a small door, a lovely piece, 3 feet 6 inches wide and 3 feet 3 inches high, £170; important Elizabethan court cupboard, 4 feet 9 inches high and wide, £600.

October 23. Silver and Jewellery, PUTTICK AND SIMPSON: tankard with domed cover chased with an agricultural scene, 1766, £14; two-handled dish and cover, 1785, £16; some fine rings were sold and fetched high prices but cannot be satisfactorily described.

October 28. Furniture, ROBINSON AND FOSTER: Sheraton commode, 4 feet 6 inches, £50; six Hepplewhite chairs in mahogany, £46; eight Hepplewhite Sheraton decorated chairs, £59; William and Mary olive wood inlaid chest, £38.

October 28. Silver, CHRISTIE'S: plain coffee pot, 1765, £34; three-piece teapot, sugar and cream, 1781/84, £40; two scallop shells, Paul Lamerie, 1748, £78; three sugar vases and covers, W. Cripps, 1754, £36; two meat dishes, Edward Wakelin, 1754, £52; circular salver, Robert Innes, 1779, £110.

October 29. Furniture and Works of Art, CHRISTIE'S: Worcester dinner and dessert service, Chamberlain, £48; part Old English dinner service, with crest, £23; Coalport dessert, £26; Rockingham dessert, £34; Mason's Ironstone dinner, £30; Derby dinner, £49; Chinese jade bowl, 7½ inches, £121; Queen Anne coverlet, 7 feet 6 inches square, £121; clock by F. Gregg, London, 8 feet 3 inches, £48; eight walnut chairs, with cylindrical legs, £63; two Flemish armchairs, £42.



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